

### A Freshman's Letter to His Father.

The following is a letter written by a Freshman to his father a few days ago. His room mate secured a copy of it and favored us with it. Our readers will no doubt appreciate the genius of a young mind as a Freshman's who can explain 50 in art of war and 90 in deportment so gracefully:

Dahlonoga, Georgia, May 2, 1895.

DEAR PAPA: —

I am still well. I am doing well. I hope you are all doing well. The weather up here is splendid and I think I am improving steadily in health. We get the nice breezes from the Blue Ridge which is in plain sight about ten miles away. Our Science Professor says that the mountains and the picturesque scenery are strengthness of character. I believe it is so, and make it a rule to take a walk most every afternoon, and on

moonlight evenings with a young lady, a classmate of mine, on purpose to view and envision nature's handiwork. I am trying to do my duty to my class and am succeeding very well. I think it best not to study too much at night, as my room mate, who is an old student, says it is injurious and he never studies any at all by lamp light. He wears glasses, and is relieved from military duty.

There is one young man here excused from military duty who does not wear glasses, but he has so much trouble preparing his Latin is why his eyes are affected. I send you my report for April. You see it is very good. I have 90 in Deportment. There are just ten boys in college whos behaviour is better than mine. The best boy gets 100 — the next best 99, and so on. I will try to be nearer the top next time. My mark in "Art of War" is 50. That is perfect as the art of war only goes to 50, and it certainly takes hard

work to get there. I am doing my best, and I go to church at least once every Sunday. I like the college and its faculty very much. All of the professors are able men and fully competent to fill their offices. The most wonderful man, however, connected with the institution is our Janitor. It is a proof that commission with nature will strengthen character. He was born in Union county on Cooper's Creek, where there is plenty of nature. Just to look at him you would never dream of his extraordinary abilities. Some of the boys say he will never be here again after this year. He is endowed with wonderful powers of sight, and besides has the most retentive mind in regard to faces and dress, ever known. He will possibly go to Scotland Yard, London, as a detective. One of our Professors who is interested in Astronomy, wishes him to go to the Lick Observatory to supply with his naked eyes, the place of the Lick telescope which has recently be-

come damaged. It is thought that if the moon is really inhabited he can see the people, study their habits, discover the latest style of hats for ladies, and even hear them talking. His memory can also retain everything his eyes see, possibly more. He can tell every article of clothing in each student's wardrobe and can describe minutely how one was dressed on any particular night when he had seen him only from a distance of half a mile. The "soldiers" here call him "Dahlonoga's Argus."

Please send me some money, as I am in need of some soon. I have to buy some more books and a new pair of citizen pants. The reason I want the pants is, sometimes I go out to a classmate's room to study, and when the officer of the day comes I have to run under the bed. When there are six or eight under the bed their legs stick out, if they are military pants the officer of the day always sees who the legs belong to and we are reported. I am trying hard to improve my time and make a man of whom you will be proud. Please send me some money soon. Give my love to all and write soon, I am still

Your son,  
A FRESHMAN.

During the absence of Maj. Dashiell the battalion will be in charge of Captain Palmour.

Some of the boys smile and some of the officers look sad when they see a heavy cloud arising about drill time.

All of those who have not yet paid for their paper, please hand it to the Business Manager as early as possible. We need it. Those living at other places can address it to Business Manager, Phi-Palaestera, Box 46, Dahlonoga, Ga.

Woe unto the man who does anything which would cause him to be at college later than 3 o'clock p. m.

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Cleansing Fires.  
Down by the River Side I Stray. 1861  
Down Deep Within the Cellar. 1872  
Dreaming of Thee. 1866  
Eilleen Allanna. 1873  
Exile, The.  
Fisherman's Wife, The. 1877  
Fisher's Song. 1872  
Fly Forth, O Gentle Dove. 1874  
Friendship.  
Grandfather's Clock. 1876  
Io Vivo, E T'Amo. (I Live and Love Thee) 1870  
Ingle Side, The.  
Iowa Corn Song. 1921  
It is But a Little Faded Flower. 1860  
It is the Last Rose of Summer.  
I Will Be True to Thee.



Jenny Grey.

Juanita. (Key of F)

Juanita. (Key of D)

Kiss Me, Mother, Kiss Your Darling. 1864

Lament of the Irish Emigrant, The. 1863

Larboard Watch, The.

Let Me Dream Again.

Limerick is Beautiful. 1865

Listen to the Mocking Bird. 1856

Love's Old Sweet Song.

Love's Request. 1860

Love's Sorrow. 1888

Love's Whispers. 1874



1856

Listen to the Mocking Bird.

1860

It is But a Little Faded Flower.

Love's Request.

1861

Annie of the Vale.

Down by the River Side I Stray.

1862

Battle Cry of Freedom, The.

1863

Babylon is Fallen!

Lament of the Irish Emigrant, The.

1864

Beautiful Dreamer.

Kiss Me, Mother, Kiss Your Darling.

1865

Limerick is Beautiful.

1866

Dreaming of Thee.



1870

Io Vivo, E T'Amo. (I Live and Love Thee)

1872

Down Deep Within the Cellar.

Fisher's Song.

1873

Eilleen Allanna.

1874

Adieu.

Baby Mine.

Fly Forth, O Gentle Dove.

Love's Whispers.

1876

Grandfather's Clock

1877

Fisherman's Wife, The.

1888

Love's Sorrow.

1921

Iowa Corn Song.





No dates

Brook, The.

Cleansing Fires.

Exile, The.

Friendship.

Ingle Side, The.

It is the Last Rose of Summer

I Will Be True to Thee

Jenny Grey

Juanita. (Key of F)

Juanita. (Key of D)

Larboard Watch, The.

Let Me Dream Again.

Love's Old Sweet Song.



TO  
MINNIE G. CHAPMAN.

# ADIEU, SONG.

WORDS BY

E. V. WELCH.

*Music by*

WM. R. CHAPMAN.

Stoughton.

New-York.  
CHARLES W. HARRIS  
13 East Fourteenth St.

— Copyright 1874 by C. W. Harris. —





# A D I E U!

Words by G. W. Welch.

Music by W. B. Chapman.

*Andante moderato.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains four measures of whole rests. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. It begins with a piano (p) dynamic marking. The first two measures feature a sustained bass note in the left hand and a melodic line in the right hand. The last two measures show more complex harmonic movement in both hands. Below the piano part, there are markings: 'Ad.' under the first measure, '\* Ad.' under the second measure, and 'Ad.' under the third measure.

The second system of the musical score continues the vocal and piano parts. The vocal line again consists of four measures of whole rests. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a final chord in the piano part. At the bottom right of the piano part, there is a marking: 'Ad.\*'.

1. A - dieu! 'tis sad to leave thee, but thou and I must  
 2. A - dieu! 'tis sad to leave thee, thou gen - tle, grace - ful  
 3. A - dieu! 'tis sad to leave thee, for none will love so

part; In dis - tant climes, far, far a - way, I'll  
*flow'r,* Sent from a - bove, an an - gel form, to  
 true, And oft our pray'rs to Heav'n shall rise, when

hide my breaking heart! For since thou may'st not be my bride, I'll  
 soothe a wea - ry hour; I'll see thee in sweet fan - cy's dream, in  
 falls the eve - ning dew; And gaz - ing on the same pale moon, and

*f*

cross the an - gry sea, And when in for - eign lands I pine, my  
 stars be - yond the sea, And flow' - rets pure with per - fum'd breath shall  
 on our own bright star, The links of Heav'n shall bind us, though

*f*

*p*

thoughts shall be of thee, And when in for - eign lands I pine, my  
 speak of thee, to me, And flow' - rets pure with per - fum'd breath shall  
 Fate di - vides us far, The links of Heav'n shall - bind us, though

*p*

thoughts shall be of thee.  
 speak of thee, to me.  
 Fate di - vides us far.

*rit.* *pp* *L. H.* *pp*





# ANNIE OF THE VALLE.

## SONG AND CHORUS.

WORDS BY

**GEORGE P. MORRIS, Esq.**

MUSIC BY

# J. R. THOMAS,

Author of "COTTAGE BY THE SEA," "DOWN BY THE RIVER  
SIDE," Etc.

GUITAR



PIANO.



New-York:

PUBLISHED BY WM. A. POND & CO., 547 BROADWAY.

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Cincinnati:

C. Y. FONDA.

# ANNIE OF THE VALLE.

## SONG AND CHORUS.

Words by G. P. MORRIS.

Music by J. R. THOMAS.

*Allegretto.*

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including some triplets. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics include a piano 'p' marking.

The first system of the song includes a vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

1. The young stars are glow-ing, Their clear light be-stow-ing! Their  
2. The world we in-her-it Is charm'd by thy spi-rit, As

The second system continues the song with two verses of lyrics. The piano accompaniment remains consistent with the first system.

ra-diance fills the calm, clear sum-mer night! Come  
ra-diant as the mild, warm sum-mer ray! The

forth, like a fai-ry, So blithe-some and air-y, And ram-ble in their soft and mys-tic  
 watch-dog is snar-ling, For fear, An-nie, darling, His beau-ti-ful young friend I'd steal a -

light.  
 - way!

Come, come, come, love, come!  
 Come, &c.

Come, ere the night-torch-es pale; Oh come, in thy beauty, Thou

mar-vel of du-ty, Dear An-nie, dear An-nie of the Vale.

## CHORUS.

**AIR.** *f* Come, come, come, love, come, *p* Come, e'er the night - torch - es

**ALTO.** *f* Come, come, come, love, come, *p* Come, e'er the night - torch - es

**TENOR.** *f* Come, come, come, love, come, *p* Come, e'er the night - torch - es

**BASS.** *f* Come, come, come, love, come, *p* Come, e'er the night - torch - es

**PIANO.** *f* *p*

*p* pale! Oh come, in thy beauty, Thou mar - vel of du - ty, Dear

*p* pale! Come, come, come, come, Come, come, come, come, Dear

*p* pale! Come, come, come, come, Come, come, come, come, Dear

*p* pale! Come, come, come, come, Come, come, come, come, Dear

*p*

Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "An - nie, dear An - nie of the Vale." The piano part features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D minor).

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

Continuation of the musical score. The vocal staves show rests, indicating the vocalists are silent during this section. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, featuring a crescendo and a piano (*p*) marking.

*p*

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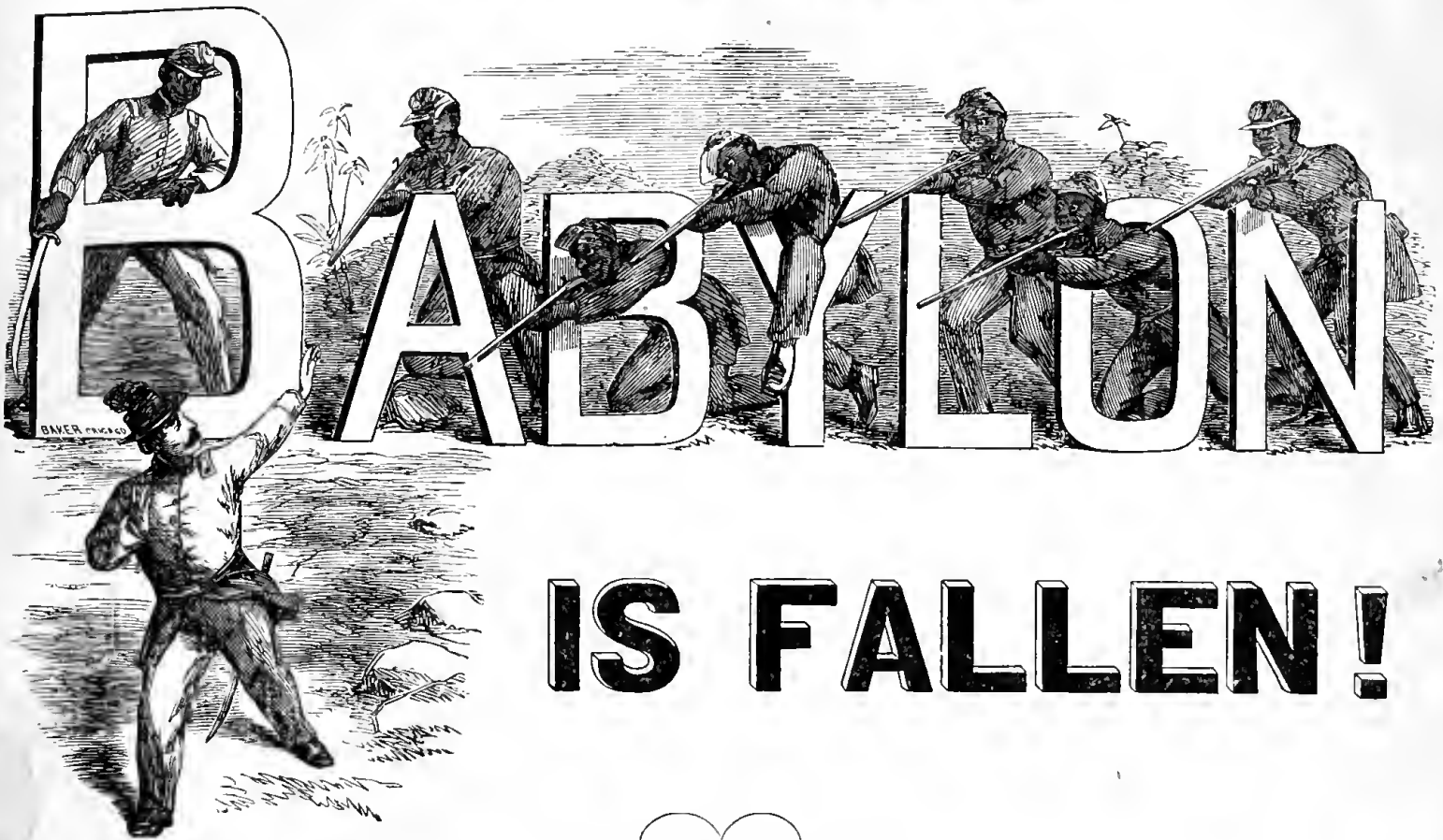
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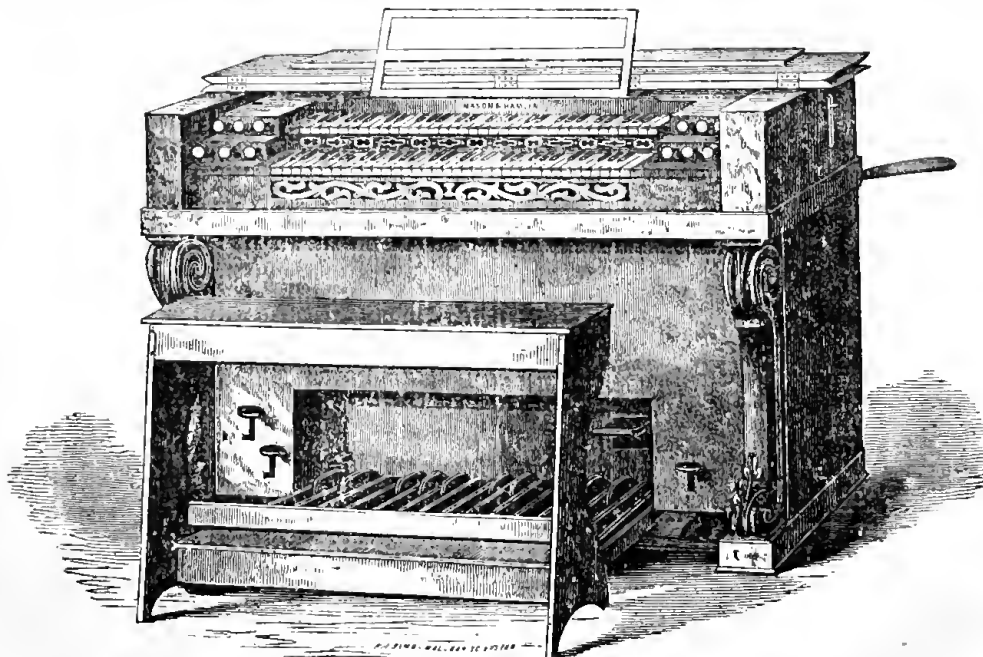
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# BABYLON IS FALLEN!

Sequel to "Kingdom Coming."

Words and Music by HENRY C. WORK.

No. 21.

*Piano*



1. Don't you see de black clouds Ris - in' o - ber yon - der.  
2. Don't you see de light - nin' Flash - in' in de cane - brake,  
3. Way up in de corn - field, Whar you hear de tun - der,

The third system contains the vocal melody and piano accompaniment for the lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features chords and moving lines in both hands. The lyrics are aligned with the vocal melody.

329-4

Whar de Mas - sa's ole plan - ta - tion am?  
 Like as if we gwine to hab a storm?  
 Dat is our ole for - ty - pounder gun;

Neb - ber you be fright - ened—  
 No! you is mis - ta - ken—  
 When de shells are miss - in',

Der on - ly dar - keys, Come to jine an' fight for Un - cle Sam.  
 de dar - key's bay - 'nets, An' de but - tons on dar u - ni - form.  
 en we load wid punk - ins, All de same to make de cow - ards run.

### CHORUS.

AIR. Look out dar, now! We's a gwine to shoot! Look

ALTO. Look out dar, now! We's a gwine to shoot! Look

BASE. Look out dar, now! We's a gwine to shoot! Look

out dar— don't you un - der - stand? Bab - y - lon is fall - en!

out dar— don't you un - der - stand? Bab - y - lon is fall - en!

out dar— don't you un - der - stand? Oh, don't you know dat Bab - y - lon is fall - en!

Repeat the Chorus somewhat softly.

Bab - y - lon is fall - en! And we's a gwine to oc - cu - py de land.

Bab - y - lon is fall - en! And we's a gwine to oc - cu - py de land.

Bab - y - lon is fall - en! And we's a gwine to oc - cu - py de land.

4. Massa was de Kernel  
In de rebel army,  
Ebber sence he went an' run away;  
But his lubly darkeys,  
Dey has been a watchin',  
An' dey take him pris'ner tudder day.  
*Chorus*—Look out dar, &c.

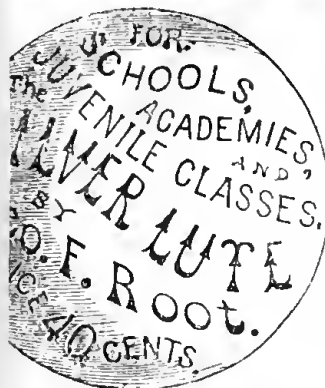
5. We will be de massa,  
He will be de sarvant—  
Try him how he like it for a spell;  
So we crack de Butt'nuts,  
So we take de Kernel,  
So de cannon carry back de shell.  
*Chorus*—Look our dar, &c.

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Song and chorus, by Silcox; price 25 cents. Key of A minor. Ranges to E. sterling loyalty under a serenade. We can give the first but can give no idea of the ludicrous effects produced by the whistling follows each.

At little while ago, that the copperheads are found, great Vandalhammer, a hammering id, led to scare us with their doleful sound, n, Ha, &c.

## ing far from those I Love.

chorus, by J. R. Thomas; price Key of E flat. Goes us high at difficult, but requiring good pure sympathetic voices.

ing far from those I love! gentle voice my way to cheer; daily would my breath depart,

If loving ones were only near, Mother's lips are on my brow, But strangers watch my lonely bed; ad no one here will shed a tear, When I am lying cold and dead.

## Just After the Battle.

nd chorus, by Geo. F. Root; price ts. Key of F. Ranges to E. This song is a continuation of Before the Battle, Mother," by me author, and is of somewhat character.

in the field of battle I am lying Mother

wounded comrades waiting for the morning appear; rest great charge was fearful, and a thousand brave men fell, id the dreadful carnage, I was safe from and shell; glorious cheer of triumph, when the foot- turned and fled, as the field of battle, strewn with dying with dead.

## I's on De Way.

coruses with solo intermediate, by ; price 25 cents. Key of G minor. Goes up to F in chorus, but only it in the solo, which may be taken low or alto voice. We would all pre-slavery people against this song, for we don't think could like it.

all hail! I's a'gwine to de Union army; ! all hail! I's on de way.



## Brother Tell Me of the Battle.

Song and chorus, by Geo. F. Root; price 30 cents. Key of D. Goes up to E.

Brother, tell me of the battle, How the soldiers fought and fell; Tell me of the weary marches, She who loves will listen well. Brother, draw thee close beside me, Lay your head upon my breast; While you're telling of the battle, Let your forehead rest.

## Columbia's Guardian Angels.

Song, refrain and chorus, and full chorus, by Henry C. Work; price 25 cents. Some one says "you may always be sure of something new when you get a song by Mr. Work." This will be found no exception to that rule. Key of G; Very effective and interesting. Goes to G above, and requires five voices in one piece to produce its full effects.

The glorious trio, behold they are coming! Their heralds are standing 'ere now at your door: Go tell the lone watchers of earth, they are coming To bless us—he with us—forsake us no more.

## I stand on Memory's golden shore.

Song and quartette, by J. P. Webster; price 30 cents. Key of A flat. Ranges to E flat above. Requires pure and sympathetic tones.

## Now in the Ascendant!

Wm. B. Bradbury, with a world-wide reputation, abundance of capital, years of experience in the business, and commanding the most skillful workmen, commenced about two years ago the manufacture of pianos by himself. Such facilities, united with his well known ambition to excel, gave promise of success, which his lately perfected New Scale Piano has already more than realized. The numerous

## FIRST PREMIUMS

he has taken over all competitors, the testimony of the best pianists, and our own judgment, after carefully comparing them with the best of other makers, compel us to announce the

## BRADBURY PIANOS

NOW IN THE ASCENDANT! For years to come we believe they will be the favorites with those who want THE BEST. If any doubt this let them examine and satisfy themselves.

We are Exclusive Agents for Chicago and vicinity, and retail them at New York prices, thus saving the purchaser freight and risk of transportation.

We are Wholesale Agents for the Northwest, and furnish them to Dealers at Factory Wholesale Prices, adding only the freight from New York to Chicago. Price Lists sent to any Address Free of Charge.

Both Mr. Bradbury and ourselves warrant these pianos for five years, and guarantee satisfaction. GEO. F. ROOT, E. T. ROOT, C. M. CADY, ROOT & CADY, CHICAGO.

## "Come Home, Father."

Words and music by Henry C. Work. Price 25 cents. A plaintive song, complete and effective for one voice, although there is an unusually fine chorus accompanying it, to please those who prefer it in that shape.

Father, dear father, come home with me now! The clock in the steeple strikes one; You said you were coming right home from the ship, As soon as your day's work was done, Our fire has gone out—our house is all dark— And mother's been watching since tea, With poor brother Benny so sick in her arms, And no one to help her but me.

## Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. Frisbie; price 30 cents. Key of A flat (four flats). Ranges to E<sup>2</sup> above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose, And green be the turf on thy breast; The glorious stars of our banner shall watch O'er the graves where our heroes rest.

## She Sleeps beneath the Elms.

Song and chorus, by J. P. Webster; price 30 cents. Key of A (three sharps). Ranges to E above; movement *andante sostenuto*, and requires pure and sym-

## Washington and Lincoln.

Song and chorus, by Henry C. Work; price 25 cents. Key of E<sup>2</sup>. Medium range. An excellent piece of for the coming campaign, as well as for concert room or parlor.

"Come all ye people, O come let us tell The story of Washington and Lincoln! History's pages can never excel, The story of Washington and Lincoln."

## Vicksburg is Taken, Boys.

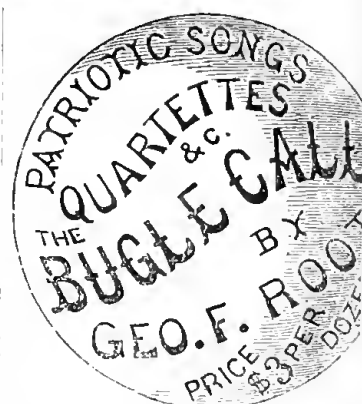
Song and chorus, by E. W. Hicks; price 25 cents. Key of C. Song goes to E above; chorus to G. Very spirited—a first rate song for all patriotic occasions. It was printed in the "Song Messenger" soon after the capture of Vicksburg, and has been so much called for that we have been obliged to issue it in sheet form.

Hurrah! boys, hurrah! shout glory and sing, For the traitors look sadly forsaken; Our glorious old Eagle is yet on the wing, And Vicksburg is taken, boys, taken.

## Little Alice.

A ballad, by J. M. Hubbard; price 25 cents. Key of F. Going only to D above. Sweet and elegant.

Happy loving little Alice, With her soft and sunny curls, In the cottage or the palace, She is still the queen of girls.



## Corporal Schnapps.

Song and chorus, by HENRY C. Wo price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, requires good descriptive powers, voice, pronunciation, and manner.

My heart is broken into little bits, I tell you, friend, what for: Mine sweetheart, von cost patriotic girl, She strives me off into der war. I fight for her der battles of te flag— I schtrikes so prave as I can; Put now long time she six centempus me, And cues mit another man.

Chorus.—Ah! mine frankin! You ish so ferry unkind! You coes mit Haus to Zhermany to And leaves poor Schnapps behind

## Song

### Grant

With lithograph portrait title, on Key of B flat. Ranges to F above. movement, and requires trumpet for

All hail to Ulysses, the patriot's friend— The hero of battles renowned; He has won the bright laurel, Its garland he wears; And his name thro' the world we will see

## Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 30 cents. Key of B<sup>2</sup>. Tender beautiful.

Just before the battle, mother, I am thinking most of you, While upon the field we're watching, With the enemy in view; Comrades brave are round me lying, Fill'd with thoughts of home and God, For well they know that on the morrow Some will sleep beneath the sod.

## Sleeping for the Flag.

Song and chorus, by Henry C. Wo price 25 cents. Touching and ten of deep interest to those whose brothers are resting on the battle field.

When our boys come home in triumph, brother With the laurels they shall gain; When we go to give them welcome, brother, We shall look for you in vain. We shall wait for your returning, brother, Though we know it cannot be; For your comrades left you sleeping, brother, Underneath a southern tree.

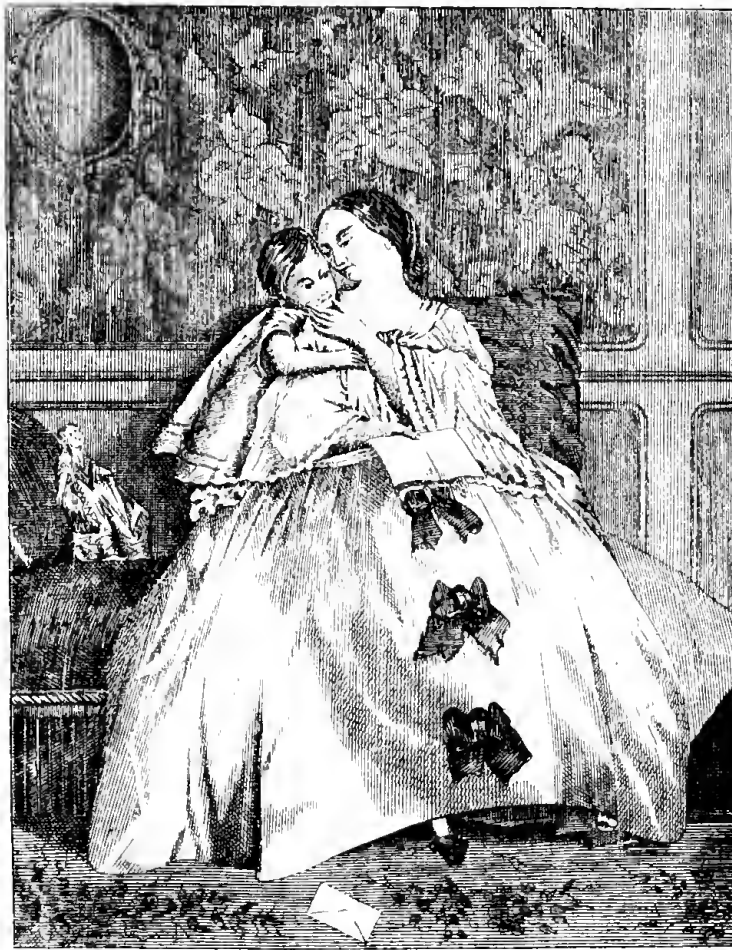
Music sent to any address, p paid, upon receipt of the marked pri





# Baby Mine.

SONG



"I'VE A LETTER FROM THY SIRE.  
BABY MINE, BABY MINE!"

BY

## ARCHIBALD JOHNSTON.

ARRANGED FOR ORCHESTRA AND MILITARY BAND BY THOMAS BAKER ESQ.  
MUSIC DIRECTOR, WALLACK'S THEATRE.

SONG. 4

TRANSCRIPTION. 6

WALTZ. 4

NEW YORK.

Published by **SPEAR & DEHNHOFF** 717 Broadway.

Copyright 1875 by Archibald Johnston.

1

# "BABY MINE."

BALLAD.

Words by Charles Mackay.

Music by Archibald Johnston.

Moderato.

PIANO.

The piano introduction is in 2/4 time, marked Moderato. The right hand begins with a melody in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment in the bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with a half note D5, then a quarter note E5, and a half note F5. The left hand continues with a half note D3, then a quarter note E3, and a half note F3. The piece concludes with a half note G4 in the right hand and a half note G3 in the left hand. The dynamic marking *mf* is placed below the first measure of the right hand.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics "1. I've a let-ter from thy sire, Ba-by mine, Ba - by mine; I could read and nev-er" are written below the vocal line. The dynamic marking *p* is placed above the first measure of the vocal line.

The second line of the song continues the vocal melody and piano accompaniment. The vocal melody begins with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment starts with a half note D3, followed by quarter notes E3, F3, and G4. The lyrics "tire, Ba-by mine, Ba - by mine; He is sail-ing o'er the sea, He is" are written below the vocal line. The dynamic marking *cresc.* is placed above the first measure of the vocal line.



coming back to me, He is coming back to me! Ba-by mine, Ba - by

*cresc.* *f* *rit*  
mine, He is coming back to me! Ba - by mine.....

*mf*

*p*  
2. Oh, I long to see his face, Ba-by mine, Ba - by mine, In his  
3. I'm so glad I can-not sleep, Ba-by mine, Ba - by mine; I'm so

*cresc.*

old ac-cus-tom'd place, Ba-by mine, Ba-by mine. Like the rose of May in  
happy I could weep, Ba-by mine, Ba-by mine. He is sail-ing o'er the

*cresc.*

*p*

bloom, Like a star a-mid the gloom, Like the sunshine in the room, Ba-by  
sea, He is com-ing home to me, He is com-ing back to thee! Ba-by

*p*

*cresc.* *f* *rit.*

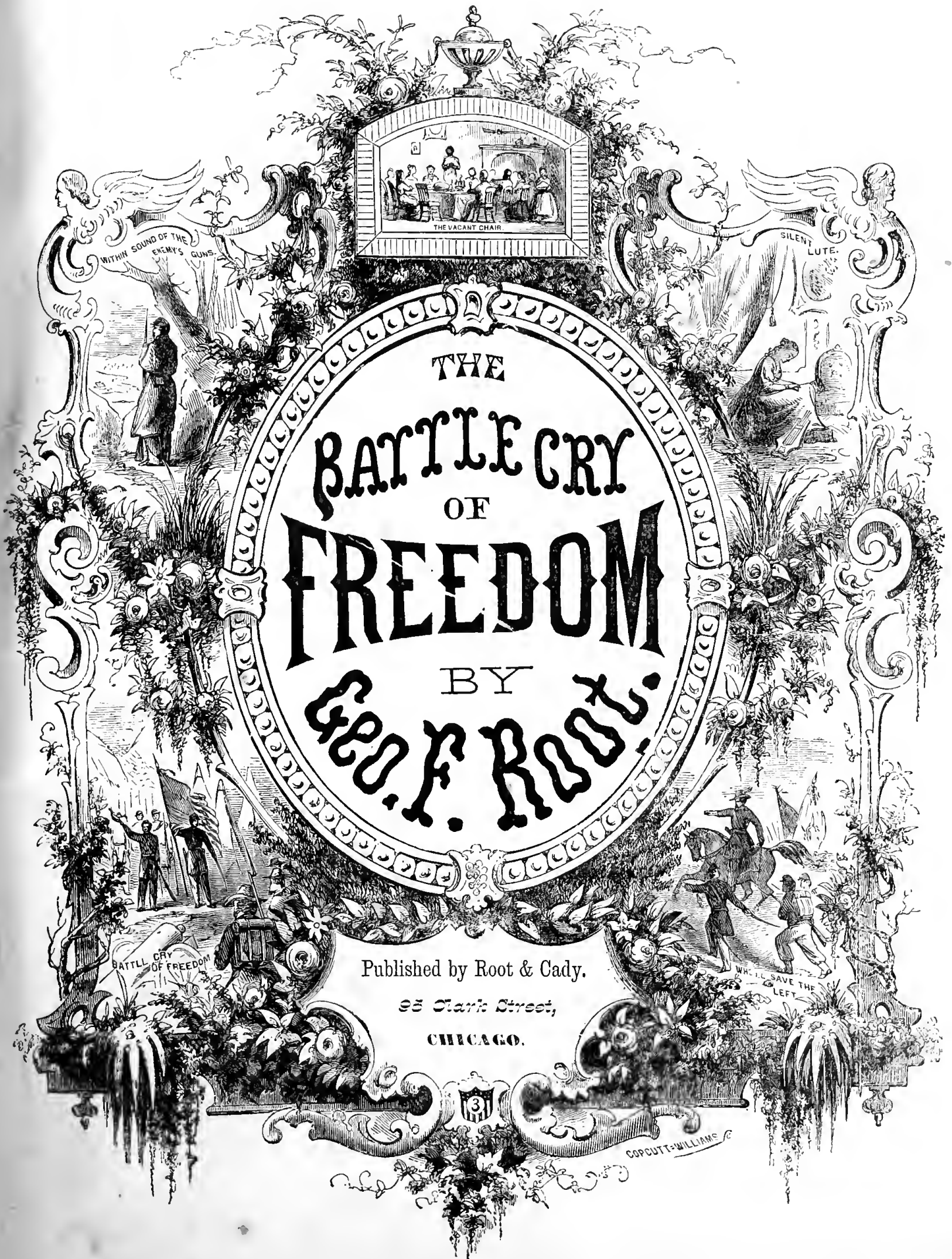
mine, Ba-by mine, Like the sunshine in the room, Ba-by mine.....  
mine, Ba-by mine, He is coming back to thee! Ba-by mine. ....

*cresc.* *f* *rit.*

*mf*

*D.S.*





THE  
BATTLE CRY  
OF  
FREEDOM  
BY  
Geo. F. Root.

Published by Root & Cady.

95 Clark Street,  
CHICAGO.

COPCUTT-WILLIAMS



# ROOT & CADY'S VOCAL QUARTETTS

With Pianoforte Accompaniment.

**For Men's Voices.**—1st and 2d Tenor, and 1st and 2d Base.

- Forward Boys**..... *G. F. Root.* 1½  
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on! Soldier's Glee**..... *Wm. Lewis.* 3  
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on! Soldier's Glee**..... *Wm. Lewis.* 3  
Key of B flat. 6-8 time. First Tenor goes up to G. Has a Duet—bold and energetic.
- Come on this Silent Night...Serenad**..... *James Grant Wilson.* 1½  
Key of A flat. 3-4 time. First Tenor goes up to A flat. Has some modulations. Smooth, flowing.
- The Outward Bound...Sailor's Glee**..... *J. Molter.* 3  
Key of D. 4-4 time. First Tenor goes up to G. Second Base to F sharp below. Has triplets in all the parts—spirited and rather difficult.
- Have ye Sharpened your Swords?...Battle Song**..... *Manchester.* 1½  
Key of G—6-8 time. First Tenor goes up to G. With fire.

**For Mixed Voices.**—Soprano, Alto, Tenor and Base.

- God Save the Nation**..... *Henry C. Work.* 1½  
Key of G—4-4 time. Not difficult. All the parts within ordinary compass.
- Wake, Lady, Wake! we are Singing to Thee...Serenade**..... *Root.* 3½  
Key of G—6-8 time. Solo for Tenor goes up to G. Moderately difficult.
- Row, Row, Homeward we go**..... *S. W. Martin.* 3½  
Key of F—6-8 time. Barcarolle movement. Within usual compass. Moderately difficult.
- God bless our brave young Volunteers**..... *Geo. F. Root.* 1½  
Key of C—3-4 time. Earnest and patriotic.
- Girls at Home**..... *Henry C. Work.* 2½  
Key of A—4-4 time. Companion to "Brave Boys are They."
- Welcome to Spring**..... *J. W. Martin.* 3½  
Key of A flat—4-4 time. Has a soprano Solo. Is bright and sparkling.
- We meet upon the Level...Masonic**..... *C. M. Cady.* 2½  
Key of C—2-4 time. Within the usual compass. Has a Chorus after each verse.
- A Home in the West**..... *J. M. Hubbard.* 4  
Key of E flat—6-8 time. "O give me a home in the beautiful West." Moderately difficult.
- Homeward now from Toil returning**..... *J. M. Pelton.* 3  
Key of G—3-4 time. Solo for the soprano, with accompaniment by the other voices, in Swiss style.
- My Mother's Grave**..... *H. P. Danks.* 2½  
Key of A flat—4-4 time. In the ordinary compass. Tender and gentle.
- Softly Dream, Sweet Love**..... *S. W. Martin.* 2½  
Key of B flat—3-4 and 6-8 time. First movement *andante*; second, *allegro*. Pleasing and effective.
- The Meeting Place**..... *A. M. Huff.* 2½  
Key of C—4-4 time. Within the usual compass. Words by the celebrated DR. BONAR.
- List, the Evening Breeze is Stealing**..... *J. M. Hubbard.* 3½  
Key of B flat—4-4 time. A bout glee. Moderately difficult.

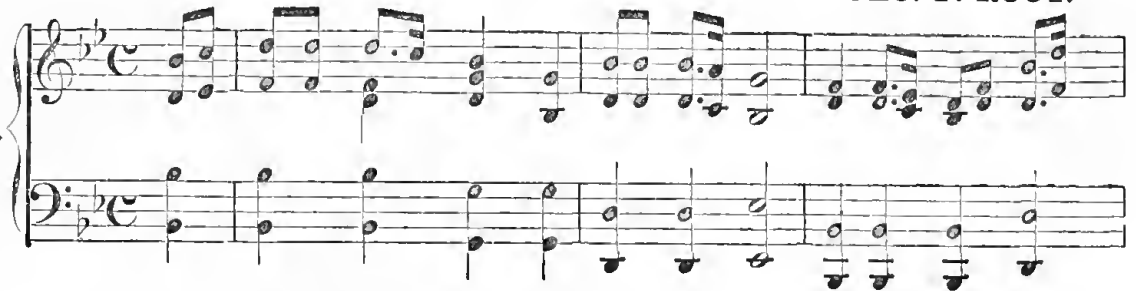
Published by ROOT & CADY, Chicago.

# THE BATTLE CRY OF FREEDOM.

## RALLYING SONG.

CEO. F. ROOT.

INTRODUCTION.



1. Yes we'll ral - ly round the flag, boys, we'll  
2. Wo are spring - ing to the call of our  
3. We will wel - come to our num - bers the  
4. So we're spring - ing to the call from the



ral - ly once a - gain, Shouting the bat - tle - cry of Free - dom, We will  
Broth - ers gone be - fore, Shouting the bat - tle - cry of Free - dom, And we'll  
loy - al true and brave, Shouting the bat - tle - cry of Free - dom, And al -  
East and from the West, Shouting the bat - tle - cry of Free - dom, And we'll





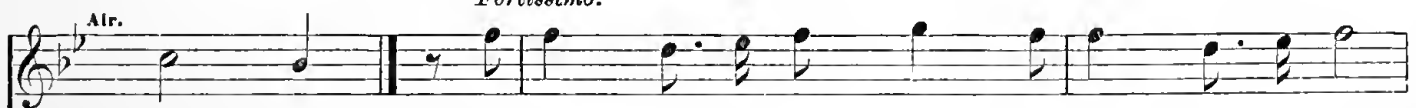


ral - ly from the hill - side, we'll gath - er from the plain, Shout - ing the bat - tle - cry of  
 fill the va - cant ranks with a million free - men more, Shout - ing the bat - tle - cry of  
 tho' they may be poor not a man shall be a slave, Shout - ing the bat - tle - cry of  
 hurl the reb - el crew from the land we love the best, Shout - ing the bat - tle - cry of



### CHORUS.

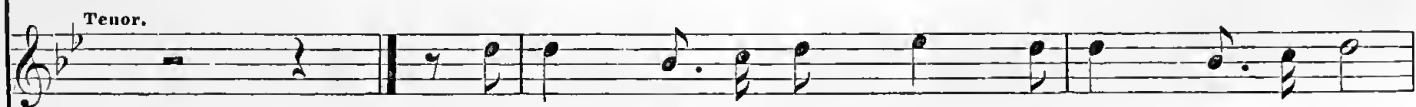
*Fortissimo.*



Free - dom. The Un - ion for - ev - er, Hur - rah boys, Hur - rah!



The Un - ion for - ev - er, Hur - rah boys, Hur - rah!



The Un - ion for - ev - er, Hur - rah boys, Hur - rah!



Down with the trai - tor, Up with the star; While we ral - ly round the flag, boys,

Down with the trai - tor, Up with the star; While we ral - ly round the flag, boys,

Down with the trai - tor, Up with the star; While we ral - ly round the flag, boys,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 2/4 time. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment. The lyrics are repeated three times across the vocal staves.

Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle - cry of Free - dom.

The second system of the musical score continues the song. It features the same three vocal staves and piano accompaniment. The lyrics are repeated three times across the vocal staves. The piano accompaniment continues with the same harmonic accompaniment. The score ends with a double bar line.

225-4



# NEW MUSIC:

PUBLISHED BY

ROOT & CADY,

95 CLARK STREET, CHICAGO.



## Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronunciation, and manner.

My heart is broken into little bits,  
I tell you, friend, what for:  
My sweet-heart, you eat patriotic khl,  
She drives me off with der war.  
I fight for her der pattles of der flag—  
I schtrikes so praye as I can;  
Put now long time she mix rememprs me,  
And coes mit another man.

Chorus.—Ah! mine franklin!  
You ish so fery unkind!  
You coes mit Hans to Zhermany to live,  
And leaves poor Schnapps behind.

## Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 30 cents. Key of A flat (four flats). Ranges to E<sup>2</sup> above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,  
And green be the turf on thy breast;  
The glorious stars of our banner shall watch  
O'er the graves where our heroes rest.

## Sleighing with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,  
(There's an arm inside, of course.)  
While she gaily holds the ribbons,  
And drives your fancy horse.  
Your heart, oh, how it flutters,  
Your head, oh, how it whirls,  
One has such funny feelings  
When sleighing with the girls.

## She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). Ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,  
Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.  
Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.

I stand on memory's golden shore,  
And muse and dream, this autumn night,  
Recalling forms that nevermore  
Shall bless on earth my weary sight.  
I reach in vain to grasp the hands  
That beckon from the further side,  
Where gleam the shining silver sands—  
Where murmurs soft the silver tide.

## Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,  
For swift are the hours that fly—  
While you and I together sit,  
As in the days gone by.

## Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents. Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,  
Come back the darling days of yore;  
When first I knew how true and true,  
Could be the heart of Maudie Moore.

## Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,  
Behind the woody hill;  
The sky was all in crimson dress,  
And silent was the mill.  
Upon the breeze, a gentle sound  
Was wafted o'er the plain,  
And soon with fairy step and bound,  
Came Lottie down the lane.

## One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,  
One by one the moments fall—  
Some are coming, some are going—  
Do not strive to grasp them all.

## Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A<sup>2</sup>. Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!  
Soul of truth and tenderness,  
Never more this aching bosom  
Gentle hand as thine shall press.

## Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?  
While love, sweet love, is everywhere.

## Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,  
Dwells in thy magical voice.

## Will you come to meet Me, Darling.

Song and quartette, by G. F. Root; price 30 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the

melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,  
Further on to press their way  
When my spirit waits the bidding  
To be severed from its clay,  
I shall need some hand to guide me  
O'er the dark and flowing tide;  
Will you come to meet me, darling,  
When I reach the river side?

## Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,  
And his parting words remain  
Treasured deep within my bosom,  
"Dearest, we shall meet again."

## Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,  
And your lips are trembling too,  
And you turn your blushing cheek, love,  
From my long and earnest view—  
Can I hope? ah, no! the thought is vain, love,  
But the hand! why comes it near?  
And those murmured words—O joy, love,  
They have banished every fear.

## All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 30 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—  
The hero of battles renowned;  
He has won the bright laurel,  
Its garland he wears;  
And his name thro' the world we will sound.

## Who'll Save the Left?

A scene in the battle of Murfreesboro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,  
Cutting their way on the left and the right.

## Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we've a gwine to shoot!  
Look out dar, don't you understand?

## Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,  
Pilly willy wink das ist mein flie,  
Tic tic noc das ist triangle,  
Bom, bom, bom das ist mine trombone, &c.

## Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 30 cents. Key of B<sup>2</sup>. Tender and beautiful.

Just before the battle, mother,  
I am thinking most of you,  
While upon the field we're watching,  
With the enemy in view;  
Comrades brave are round me lying,  
Fill'd with thoughts of home and God,  
For well they know that on the morrow  
Some will sleep beneath the sod.

## Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,  
With the laurels they shall gain;  
When we go to give them welcome, brother,  
We shall look for you in vain.  
We shall wait for your returning, brother,  
Though we know it cannot be;  
For your comrades left you sleeping, brother,  
Underneath a southern tree.

## O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 35 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell  
About the gallant Twentieth, and who are safe and well?  
Oh, soldier! say my son is safe, for he is all my care,  
And you shall have a mother's thanks, a widow's mother's prayer."

## The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 30 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,  
Whose waters hurled the noisy mill  
And close beneath the tall old oak,  
That nodded on the sloping hill,  
The woodbine creeping o'er the walls;  
The sunshine on the grassy plot;  
How beautiful were they to me,  
When home was in that old brown cot.

## Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

"Was down in the meadows, the violets were blowing,  
And the spring-time grass was fresh and green;  
And the birds by the brooklets their sweet songs were singing  
When I first met my darling Daisy Deane."

## Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,  
Within their sound are we;  
A gallant band of patriot sons,  
Fighting the battles of Liberty.



# Beautiful Dreamer.

"the last song ever written"

BY

## STEPHEN C. FOSTER.

COMPOSED BUT A FEW DAYS PREVIOUS TO HIS DEATH.

3

NEW-YORK.

*Published by* WM. A. POND & Co. 547 Broadway.

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OF THE

STEPHEN C. FOSTER

# BEAUTIFUL DREAMER. SERENADE.

Words and Music  
by  
STEPHEN C. FOSTER.

Moderato.

The piano introduction is in 9/8 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a series of eighth notes ascending and then descending, while the bass staff provides a steady accompaniment of eighth notes.

Beau-ti-ful dream-er, wake un-to me,..... Star-light and dew-drops are wait-ing for

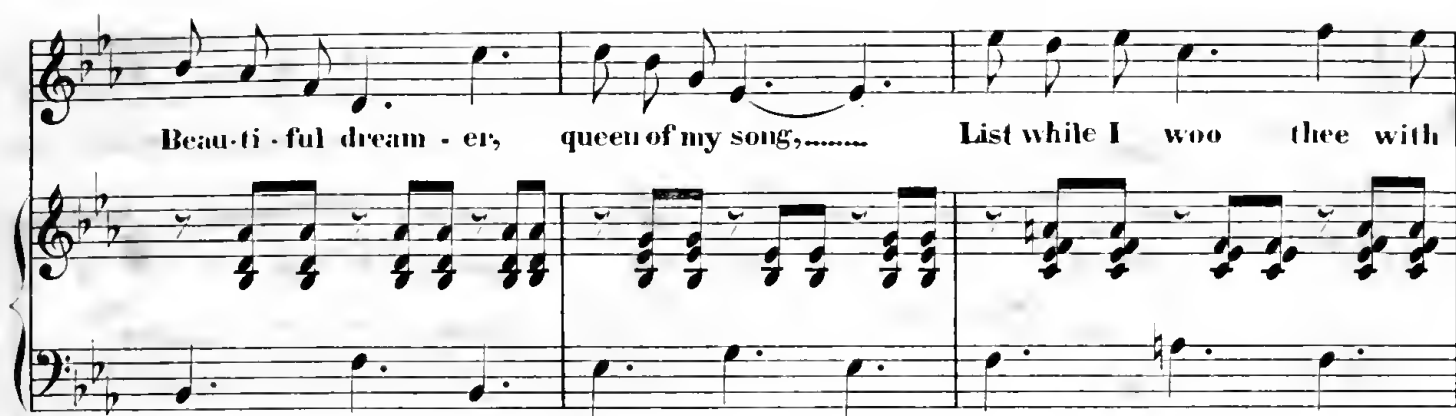
The first system of the song features a vocal melody in the treble staff and a piano accompaniment in the bass staff. The lyrics are written below the vocal line.

thee;..... Sounds of the rude world heard in the day,.....

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Lull'd by the moon-light have all pass'd a way!.....

The third system concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.



Beau-ti - ful dream - er, queen of my song,..... List while I woo thee with

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: "Beau-ti - ful dream - er, queen of my song,..... List while I woo thee with".



soft me - lo - dy;..... Gone are the cares of life's bu - sy throng, —

This system contains the second line of the musical score. The lyrics are: "soft me - lo - dy;..... Gone are the cares of life's bu - sy throng, —".



Beau-ti - ful dreamer, a-wake un-to me!..... Beau-ti-ful dreamer a-wake un-to

Ad Lib.

This system contains the third line of the musical score. The lyrics are: "Beau-ti - ful dreamer, a-wake un-to me!..... Beau-ti-ful dreamer a-wake un-to". The piano part includes the instruction "Ad Lib.".



me!.....

A Tempo.

This system contains the fourth line of the musical score. The lyrics are: "me!.....". The piano part includes the instruction "A Tempo."

Beau-ti-ful dream - er, out on the sea Mer - maids are chaunting the wild lore.

lie;..... O - ver the stream - let va - pors are borne,.....

Wait - ing to fade at the bright com - ing morn.....

Beau-ti-ful dream - er, beam on my heart,.... E'en as the morn on the



streamlet and sea:..... Then will all clouds of sor-row de-part,—

Beau-ti-ful dream-er, a-wake un-to me!.....

Beau-ti-ful dream-er, a-wake un-to me!.....

Ad Lib.

A Tempo.



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THE BRIDGE.....	LINDSAY.	FLOODING THROUGH THE RAIN... STEIRLY.	
ANNIE O' THE BANKS O'DEE....	GLOVER.	COME BACK TO ERIN..... CLARIBEL.	
TAKE BACK THE HEART.....	CLARIBEL.	MORN ON THE MEADOW..... WRIGHTON.	
OUR BLESSINGS ON THE DAISIES....	ABT.	O GIVE ME BACK BUT YESTERDAY. ROMER.	
THE GOOD BYE AT THE DOOR. GLOVER.		THE THREE FISHERS..... HULLAH.	
CASTLES IN THE AIR.....	ADAMS.	THE BROOK	TENNYSON

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# THE BROOK.

SUNG BY E. H. HARDING.

WORDS BY TENNYSON.

MUSIC BY DOLORES.

Vivace.

1. With many a curve my banks I fret, By many a field and fallow; And  
2. I wind about, and in and out, With here a blossom sailing; And  
3. I steal by lawn and grassy plots, I slide by hazel covers; I

many a fai - ry fore-landset With willow, weed, and mallow. I  
 here and there a lus - - ty trout, And here and there a gayling. And  
 move the sweet for-gef - me-nots, That grow for hap - - py lovers. I

slip, I slide, I gleam, I glanee, A-mong my skimming swallows: I  
 here and there a snow - y flake Up - on me as I travel. With  
 mur-mur un-der moon and stars In bram-bly wilder - - nesses: I

*gva*

make the netted sun-beams dance A-against my san - - dy shallows; I  
 many a silver wa - ter - break A - bove the gold - - en gravel; And  
 lin - ger by my shin - gly bars, I loi - ter round my cresses, And

*gva*

*p* *rall.* *fz*

chatter, chatter, as I flow To join the brimming river. For  
draw them all a-long, and flow, &c  
out a-gain I curve and flow, &c

*p* a tempo.

men may come, and men may go, But I go on for - ever, ever,

I go on for - ever, ever. I go on for ever.

*p* Last time.

H. H. V. 1000

# CHOICE GEMS OF ENGLAND'S SONGS.

<i>Arab's Farewell to his Steed,</i>	Blockley 5	<i>Nancy Lee,</i>	Adams 3½
<i>At Noontide,</i>	Hill 3½	<i>Once Again</i>	Campana 3
<i>Burnished and Bright are my Arms</i>	Reyloff 4	<i>Only,</i>	Gabriel 3
<i>Cherry Ripe,</i>	Horn 3½	<i>Our Jack's Come Home To-day,</i>	Devers 3½
<i>Dublin Bay,</i>	Barker 3½	<i>Sally in Our Alley,</i>	Carey 3½
<i>In the Gloaming,</i>	Harrison 4	<i>Saved from the Storm,</i>	Barri 5
<i>Kerry Dance,</i>	Molloy 5	<i>Speak to me, Speak,</i>	Campana 3
<i>Let me Dream Again, -</i>	Sullivan 3½	<i>Tar's Farewell,</i>	Adams 4'
<i>Little Darling, Sleep Again,</i>	Sullivan 2½	<i>The Bridge,</i>	Lindsay, 3½
<i>Lost Chord,</i>	Sullivan 4	<i>Three Sailor Boys,</i>	Marzials 3½
<i>Madelaine,</i>	Nelson 3½	<i>Thy Gates are Opening,</i>	Faure 4
<i>My Queen,</i>	Blumenthal 5	<i>Twickenham Ferry, Sop. in F,</i>	Marzials 3½
<i>Midshipmite,</i>	Adams 4	<i>Twickenham Ferry, Alto in F,</i>	Marzials 3½
<i>My Darling,</i>	Cox 4	<i>Warrior Bold,</i>	Adams 3½
<i>My Fond Love,</i>	Cox 4	<i>What Need have I the Truth to Tell,</i>	Claribel 3
<i>Cleansing Fires,</i>	Gabriel 4	<i>Killarney,</i>	Balfe 3
<i>Lights Far Out at Sea,</i>	Gatty 3½	<i>Out On the Rocks,</i>	Dolby 3½
<i>For Old Love's Sake,</i>	Abt. 2	<i>Time of Apple Blossom,</i>	Campana 3
<i>I Would that my Love,</i>	Mendelssohn 3½	<i>Mother, Take the Wheel Away,</i>	Claribel 3½
<i>In the Starlight,</i>	Glover 3½		

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ASTOR PLACE (Opposite Cooper Union).

# CLEANSING FIRES.

Words by ADELAIDE PROCTER.

Music by VIRGINIA GABRIEL.

*Moderato.*

*Risoluto.*

The first system of the musical score is in 9/8 time, marked *Moderato*. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a *mf* dynamic marking and two vocal entries: "1. Let thy" and "2. In the".

gold . . . be cast in the furnace, Thy red gold pre - cious and bright, Do not  
cru - el fire of sor-row Cast thy heart, do not faint or wail, Let thy

fear . . . the hun - gry fire, . . . With its cav - erns of burning light, . . . And the  
hand . . . be firm and stea - dy, Do not let thy spir - it quail, . . . But

f.

*piu cantabile.**cres.*

gold . . . shall re - turn more pre - cious      Free from ev' - ry spot and  
wait . . . 'till the trial is o - ver,      And take thy heart a -

*f*

stain, . . .      For gold . . . must be tried by fire,      For  
gain, . . .      For as gold . . . is tried by fire,      For as

*sempre cres. f*  
gold . . . must be tried by fire,      For gold . . . must be tried by  
gold . . . is tried by fire,      For as gold . . . is tried by

*con dolore appassionato.*  
fire, . . . As a heart must be tried . . . by pain.  
fire, . . . So a heart must be tried . . . by pain.

*colla voce.*

3. *mf* I shall

This system contains the first system of music. It features a vocal line and a piano accompaniment. The vocal line begins with a rest and then enters with the lyrics "3. I shall". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melody in the right hand.

know by the gleam and glitter, Of the gold-en chain you wear, By your

This system contains the second system of music. The vocal line continues with the lyrics "know by the gleam and glitter, Of the gold-en chain you wear, By your". The piano accompaniment continues with the same eighth-note pattern in the left hand and a complex melody in the right hand.

heart's... calm strength in lov-ing, Of the fire they have had to bear . . . . . Beat

This system contains the third system of music. The vocal line continues with the lyrics "heart's... calm strength in lov-ing, Of the fire they have had to bear . . . . . Beat". The piano accompaniment continues with the same eighth-note pattern in the left hand and a complex melody in the right hand.

*cantabile ma risoluto.* *cres*  
on . . . . . true heart for - ev - er! . . . Shine bright, strong gold - en

This system contains the fourth system of music. The vocal line begins with the tempo marking "*cantabile ma risoluto.*" and the dynamic marking "*cres*". The lyrics are "on . . . . . true heart for - ev - er! . . . Shine bright, strong gold - en". The piano accompaniment continues with the same eighth-note pattern in the left hand and a complex melody in the right hand.



chain! . . . And bless . . . the cleans-ing fire, And

*fz* bless . . . the cleans-ing fire, *sempre cres. f* And bless . . . the cleans - ing

*appassionato.* fire . . . And the fur - nace of liv - - - ing *dim.*

*colla voce.*

pain.



Handwritten text in a rectangular box, likely a list or table. The text is extremely faded and illegible.

Handwritten text below the rectangular box, continuing the list or table. The text is extremely faded and illegible.

# Down by the river side I stray.

## BALLAD

WRITTEN BY

Geo. P. Morris.

SUNG BY

Mme Anna Bishop.

FOR WHOM THE MUSIC WAS COMPOSED

by

# J. R. Thomas.

*Author of*

TIS BUT A LITTLE FADED FLOWER. &C. &C.

22

GUITAR.

32

PIANO.

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15

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1872

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# "DOWN BY THE RIVER SIDE I STRAY"

( BALLAD )

Words by  
G. P. MORRIS.

Music by  
J. R. THOMAS.

*Allegretto.*

Down by the riv - er side I stray As twi - light sha - dows

close, And the soft mu - sic of the spray Lulls

*Rall.* *A Tempo.*  
na - - ture to re - - pose: Beside the stream..... a maid - en

*Colla Voce.* *p*

dwells— My star..... of ev - en - tide!—

*p*

Pure as the wa-ter-li-ly bells, Pure as the wa-ter-li-ly

*f* *Callando e Dim.*

bells, Pure..... as the wa-ter-li-ly bells.....

*f* *Call?*

*A Tempo.*

Down by the riv-er side.

Down by the riv - er side I own A trea - sure worth the

sea, In one, to all the world in - known, Who's

*Rall.* all the world to me. *A Tempo.* Soon, in her ear - - - ly bloom and

*Colla Voce.* *p*

glow, *She* ~~She~~ *is* is to be my bride,

*p*

Where the sweet wa-ter - li - lies grow,      Where the sweet wa - ter - li - lies

*f*      *Callando e Dim.*

grow,      Where..... the sweet wa - ter - li - lies grow.....

*f*      Call?

*A Tempo.*

Down by the riv - er side.

Clayton.





# Mr. M. W. Whitney's Songs



1. The Sailors Dream
2. Caliph's Daughter
4. Faith and Courage
6. Mariner
8. Solitude
10. Jilted
11. A mariner's home's the sea
12. Country firmly stands
- Whitman's Song

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Halley  
Hayes  
Diehl  
Tours  
Staircase  
Randegger  
Whitney  
Brown

3. Young Mountaineer
5. Down deep within the cellar
7. Loyal Death
9. A message from the deep
11. A name in the sun
13. Hostess' Daughter
15. The Trumper

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# DOWN DEEP WITHIN THE CELLAR.

"IM TIEFEN KELLER SITZ' ICH HIER?"

OLD GERMAN DRINKING SONG.

English version by

JOHN OXENFORD.

*Never send, never mend.*

*Modero*

VOICE.

*Luigi Ricci*

PIANO.

*f*

deep within the cel - lar, here A - gainst a butt I rest, Sir, My  
tie - fen Kel - ler sitz' ich hier, bei ei - nem Fass voll Re - ben, bin

*p*

heart of ev'ry care I clear And swear, I'll have the  
fro - hen Maths und las - se mir vom Al - ler - be - sten

*Alam.*  
best, Sir. The cel - lar man taps a - ny cask I  
ge - ben. Der Kü - per holt den He - ber vor, ge -

choose by nod or wink - ing; He fills the glass, he  
ho - sam mei - nem Win - ke, er füllt das Glas, ich

loves his task, As I love drinking, drinking.  
halt's em - por und trinke, trinke, trinke.

The demon thirst I  
 Mich plagt ein Dä-mon,

*p*

would with-stand, Nay, if I could, would kill it; I therefore take my  
 Durst genannt, und um ihn zu ver-scheuchen, nehm ich mein De-ckel-

glass in hand, And with good li- quor fill it. The  
 - glas zur Hand und lass mir Rhein- wein reich- en. Die

*Accel.*  
 we wears a hue so gay, It near-ly sets me blink-ing; All  
 gan felt er scheint mir nun in ro- sen- ro- ther Schminke; ich



e - vil thoughts I scare a - way While drink - ing drink - ing  
 könn - te Kei - nem Lei - des thun, ich trin - ke - trin - ke

drinking.  
 trin - ke.

But oh, at ev' - ry glass I drain  
 Al - lein mein Durst ver - mehrt sich nur b.

rag - ing thirst in - creases, To drown it tip - plers strive in vain, It  
 je - dem vol - len Becher, das ist die lei - di - ge Na - tur der

Aben-

ne - ver, ne - ver cea - ses, Yet, where's the odds if  
ech - ten Rhein - wein - ze - cher, Was scha - det's auch, wenn

down I fall—E'en now I feel a sink - ing I  
ich zu - letzt vom Fass zu Bo - den sin - ke, ich

do not harm, wish well to all, While drinking, drinking, drinking.  
ha - be kei - ne Pflicht ver - letzt, ich trinke, trinke, trinke.





DRREAMING  
OF THE.  
BALLAD.

Words by

GEORGE COOPER,

Music by

J. R. Thomas.

NEW YORK :

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# DREAMING OF THEE.

Words by GEORGE COOPER.

Music by J. R. THOMAS.

ANDANTE CON MOTO



2. Star..... of my night,.....

1. Dream - - ing of thee,.....



When..... shall we meet?..... When..... shall thy lips, love, Sweet words re -

On - - ly of thee,..... Still..... by thy side, love, Long - ing to



peat?..... When..... shall our days..... Peace - - ful - ly glide?.....

be, ..... Days..... wander by;..... Joys..... they are flown;.....

Nev - - er to part, love, Come to my side. Sum - - mer is

Fond - - ly I sigh, love, Pin - ing a - lone. Sum - - mer is

wak - ing, Ro - - ses will bloom ;.... Shad - - ows are break - ing,

fly - - ing, Come in thy bloom ;.... Ro - - ses are dy - ing,

By the same author "SWEET BE THY REPOSE."

Dawn on my gloom.  
*poco ritard. rall*

Dream - ing of thee, &c.  
*a tempo.*

Cheer - thon my gloom..... Dream - ing of thee,.... On - ly of

*colla voce* *colla voce*

thee,..... Still..... by thy side, love, Long - ing to be.....

CHORUS. (May be sung or omitted.)

Dream - ing of thee,..... On - ly of thee,..... Still..... by thy

*p*

Dreaming of thee, On - ly of thee, Still by thy

*p*

Dreaming of thee, On - ly of thee, Still by thy

*p*



By the same author, "BEAUTIFUL ISLE OF THE SEA."

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When Fenians Fight for Freedom.....H. TUCKER.....	50
White Dove.....VIRGINIA GABRIEL.....	50
When the pale, pale Moon.....Do.....	50
* Why dost thou linger yet? (The Guards' Waltz).....GODFREY.....	75
Would I were a Fly. Comic.....WM. BIRCH.....	30
You'll not be Long Away.....VIRGINIA GABRIEL.....	55

## GOLDBECK'S LOVE SONGS.

Come rest in this Bosom.....	50
The Splendor falls on Castle walls.....	50
Sleep, dearest, sleep.....	40
Oh, doubt me not!.....	50
The Miller's Daughter.....	35
You know the old Hidalgo.....	35
Oh, ask me not to Speak.....	40
The Moon is muffled in a Cloud.....	40
The Sea hath its Pearls.....	40
Parting Song.....	40
Invocation.....	50

## SABBATH DAY MUSIC.

FOR  
CHURCH AND HOME.

Again as evening shadows fall. Quartette.....H. MILLARD.....	35
Anthem for Easter. Quartette.....T. S. LLOYD.....	75
As Pants the Hart. Psalm. Solo and Quartette.....J. N. PATTISON.....	30
Benedic Anima Mea. Quartette.....H. MILLARD.....	40
Benedictus Es*.....Do.....	40
Bonum Est, in E. Quartette Choir.....J. MORENTHAL.....	50
Christmas Hymn. Quartette.....E. MILLER.....	50
Come unto me. Do.....W. EDO. TRAYER.....	50
De Profundis. Do.....J. R. FAIRLAMB.....	40
Deus Misereatur, in E. Quartette.....J. MORENTHAL.....	30
Easter Anthem. Do.....Do.....	40
Fading, still fading. Do.....H. MILLARD.....	35
Five Intros, Do.....J. R. FAIRLAMB.....	50
Give ear, O Lord. Quartette.....W. EDO. TRAYER.....	40
How long wilt thou forget me, Lord? Duet.....J. E. PERRINO.....	75
How dear is the Thought. Quartette.....H. MILLARD.....	35
I heard a Voice. Funeral Anthem.....Do.....	35
I was Glad when they said.....J. B. THOMAS.....	35
In this calm impressive hour. Quartette.....E. C. PHILIPS.....	50
Jehovah, hear me.....J. B. FAIRLAMB.....	50
Jubilate in C.....Do.....	30
Jubilate in Bb.....A. H. WOOD.....	100
Jubilate in Bb.....J. MORENTHAL.....	75
New songs unto the Lord.....J. R. FAIRLAMB.....	75
Rest in the Lord.....H. MILLARD.....	55
Save, Lord, or we perish.....OEO. WM. WARREN.....	35
Saviour, breathe an evening blessing.....J. B. THOMAS.....	35
Saviour, source of every blessing.....J. N. PATTISON.....	30
Slowly now the Day is Dying. Sacred Song.....J. E. PERRINO.....	50
Supplement to New Songs, &c.....J. R. FAIRLAMB.....	50
Te Deum in F.....Do.....	75
Do. Bb.....Do.....	100
Do. D.....J. R. FAIRLAMB.....	100
Do. F.....J. MORENTHAL.....	85
Thanksgiving Anthem.....J. R. FAIRLAMB.....	50
Two Glorias.....J. MORENTHAL.....	50
Venite in C.....Do.....	75

## INSTRUMENTAL.

### New Waltzes.

Black Crook.....(2).....T. BAKER.....	50
Crispino e la Comare.....(3).....O. FRADDEL.....	75
Guards.....(2).....D. GODFREY.....	50
Hilda.....(2).....Do.....	50
I am Lonely to night.....(2).....A. SEDGWICK.....	40
Jubilee, or Return of Peace.....(2).....E. MOORE.....	75
Mabel.....(2).....D. GODFREY.....	50
Morning Sun.....(3).....J. N. PATTISON.....	50
Peri.....(2).....C. D. ALBERT.....	50
Spark.....(3).....C. WELLS.....	50
Three Guardsmen.....(2).....TOS. BAKER.....	50

### Marches and Quicksteps.

Clonian (Columbia College).....(2).....WM. SIMMONS.....	50
Grand Funeral March to President Lincoln.....(3).....H. MAYNA.....	40

Grace's Quickstep.....(2).....R. D. WILLIAMS.....	50
Indienne (March from L'Africaine).....(3).....B. RICHARDS.....	50
Meadville Grand March.....(2).....POLYCARPUS SMITH.....	50
Religieuse (March from L'Africaine).....(3).....B. RICHARDS.....	50
Rest, Spirit Rest (Funeral March).....(3).....ED. HOFFMAN.....	50

### Variations.

Beautiful Dreamer.....(3).....A. BAUMBRACH.....	50
Lanigan's Ball.....(3).....Do.....	50
'Tis but a little Faded Flower.....(3).....O. FRADDEL.....	50
Victory at Last.....(3).....THEO. MORLING.....	50
Pat Malloy.....(3).....Do.....	50
I am Lonely to-night.....(3).....Do.....	50

### New Galops.

Ashland.....(2).....A. CEISEMANN.....	50
Black Crook.....(2).....T. BAKER.....	50
Clonian (Columbia College).....(2).....WM. SIMMONS.....	50
Delta Phi. Do. Do.....(2).....J. M. LANDER.....	50
Douce Pensee.....(2).....J. E. MYERS.....	50
Eva.....(3).....HARRY SANDERSON.....	50
Fanchon.....(2).....OEO. D. HAWKINS.....	50
* Five o'clock in the morning.....(2).....J. M. LANDER.....	50
Hop, Hop, or New Military.....(3).....VICTOR MOLARD.....	50
Saratoga.....(3).....O. D. WILSON.....	50
* Wearing of the Green.....(2).....TOS. BAKER.....	50
Wildfang.....(2).....FAUST.....	50

### New Quadrilles.

Tuileries.....(2).....C. COOTE.....	50
* Wooden Spoon Lancers.....(2).....Yale College Students.....	50
Varieties Parisiennes.....(2).....	50
The New Parisian Dance.....(2).....	50

### Polkas, Schottisches and Mazurkas.

Bobolink Polka.....(3).....J. BROUGHAM.....	50
Constance Mazurka.....(3).....E. GUYON.....	50
Festive Polka.....(3).....H. SANDERSON.....	50
* Firework Polka.....(2).....TOS. BAKER.....	50
* Jean Hosmer Mazurka.....(2).....R. STOEFL.....	50
Nightingale Schottische.....(2).....JAMES GAILLAND.....	50
* Scotia Polka, with Likeness of Capt. Judkins, of Steamer Scotia.....(2).....JOHN BROUGHAM.....	50

### Brilliant Fancies, Morceaux and Operatic Arrangements.

Ange des Fleurs.....(4).....E. HOFFMAN.....	50
A Midnight Barcarole.....(4).....C. J. HOSKIN HOPKINS.....	50
Africaine.....(4).....EUGENE KETTERER.....	50
Babbling Waters.....(3).....J. SEIBERT.....	50
Barcarole Venetienne.....(4).....S. B. MILLS.....	50
Beautiful Isle of the Sea.....(3).....B. RICHARDS.....	50
Budding Leaves.....(3).....J. E. MULLER.....	50
Caprice quasi Polonaise.....(3).....GEO. W. WARREN.....	50
Cassie, Danse Espagnole.....(3).....Do.....	50
Chant d'Amour.....(4).....J. C. OSCAR.....	50
Esmeralda Caprice.....(4).....E. HARNETCHE.....	50
Faust, Fantaisie de Concert.....(5).....J. N. PATTISON.....	50
Fileuse (La).....(4).....SIDNEY SMITH.....	50
Five o'clock in the morning (Transcription).....(4).....E. HOFFMAN.....	50
Traviata (Transcription).....(5).....HARRY SANDERSON.....	50
Impromptu.....(3).....J. R. FAIRLAMB.....	50
Kunkel's Polka.....(4).....CHAR. KUNKEL.....	50
Laughing Waters.....(4).....E. HOFFMAN.....	50
Love vs Flirtation.....(3).....E. HOFFMAN.....	50
Mazurka de Salon.....(3).....J. R. FAIRLAMB.....	50
Midnight. Redowa Fantastique.....(3).....J. N. PATTISON.....	50
Nightingale's Trill (Transcription).....(3).....E. HOFFMAN.....	50
Papillons et Fleurs.....(4).....E. KETTERER.....	50
Promenade.....(4).....J. JASLINSKI.....	50
Puritana. Fantasia.....(4).....E. KETTERER.....	50
Requiem.....(3).....OEO. W. WARREN.....	50
Rustling Leaves.....(3).....E. HOFFMAN.....	50
Secret (Le Secret) Grand Galop.....(3).....Do.....	50
Sing, Smile, Slumber.....(3).....Do.....	50
Souvenir del Opera.....(3).....Do.....	50
Tarantelle (Ad).....(4).....S. B. MILLS.....	50
Victoria (Polka de Salon).....(3).....C. H. BADGER.....	50
We won't go Home till Morning. Bagatelle.....(3).....J. N. PATTISON.....	50

### Quetts, for 4 and 8 Hands, for Concerts and Exhibition Purposes.

School of Time. 2 Books, 4 hands.....O. FRADDEL.....	50
Grand March de Concert. 8 hands.....A. W. LIXIO.....	50
Kunkel's Polka. 4 hands.....O. KUNKEL.....	50
Souvenir d'Amitie. Petite Valse, 4 hands.....J. C. OSCAR.....	50
Musical Photographs. 4 hands. 40 Nos. D. ANGLO.....	50



Only Authorized Edition.

TO  
MISS ELLIE BRYANT.  
NEW YORK.

# OLDEN ALTAR

## IRISH BALLAD

Words by

E. S. Marble

Music by

J. R. Thomas.

TRANSCRIPTION .....	5
SONG .....	5
SONG, FOR GUITAR .....	3
WALTZ .....	4
VARIATIONS .....	5
QUICKSTEP .....	4
QUICKSTEP, FOR BAND .....	10

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# EILEEN ALLANNA.

## SONG AND CHORUS.

Words by E. S. MARBLE.

Music by J. R. THOMAS.

*Andantino.*

Piano introduction in E-flat major, 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a *dim.* marking.

*S*

1. Eil - leen Al - lan - na, Eil - leen As - thore, . . . . Light of my soul and its  
2. Eil - leen Al - lan - na, Eil - leen As - thore, The o - cean's blue wa - ters

Piano accompaniment for the first verse. The right hand plays a melody of eighth notes, and the left hand plays a simple bass line.

*poco rit.*

*a tempo.*

Queen ev - er - more, It seems years have lin - gered since last we did part,  
wash by the shore Of that dear land of sham - rock where thou dost a - bide,

Piano accompaniment for the chorus. The right hand plays a melody of eighth notes, and the left hand plays a simple bass line.

Eil - leen Al - lan - na, The pride of my heart! Oh! dar - ling lov'd one, your  
Wait - ing the day when I'll call thee my bride! God bless you, dar - ling, I

dear smile I miss; My lips seem to cling to that sweet parting kiss! Ma -  
know you are true, True to the boy who would die now for you; My

- your - neen, thy sweet face I see at the door, Eilleen Al - lanna, Au - gus Asthore.  
heart is now bleeding to its in - ner - most core, Eilleen Al - lanna, Au - gus Asthore.

## \* CHORUS.

**SOPRANO**

Faith - - ful I'll be to the Col - leen I a - dore,  
 Soon I'll be back to the Col - leen I a - dore,

**ALTO**

**TENOR**

Faith - - ful I'll be to the Col - leen I a - dore,  
 Soon I'll be back to the Col - leen I a - dore,

**BASS**

**PIANO**

*cres.* *p* *cres.*

Eil - leen Al - lan-na, Au - gus As - thore, Faith - ful I'll be to the  
 Eil - leen Al - lan-na, Au - gus As - thore, Soon I'll be back to the

*cres.* *p* *cres.*

Eil - leen Al - lan-na, Au - gus As - thore, Faith - ful I'll be to the  
 Eil - leen Al - lan-na, Au - gus As - thore, Soon I'll be back to the

*cres.* *p* *cres.*

\* The Chorus may be omitted at pleasure.

*cres.**dim.*

Col - leen I a - dore, Eil - leen Al - lan - na, Au - gus As - thore.  
 Col - leen I a - dore, Eil - leen Al - lan - na, Au - gus As - thore.

*cres.**dim.*

Col - leen I a - dore, Eil - leen Al - lan - na, Au - gus As - thore.  
 Col - leen I a - dore, Eil - leen Al - lan - na, Au - gus As - thore.

*cres.**dim.**Dal Segno.**dim. Dal Segno.*

# COMPOSITIONS OF

# J. R. Thomas.

Thomas' Sacred Music. Bound; cloth.....	DK.....	1.25	Jesus, Lover of My Soul. Sacred Quartette.....	G.....	35
*Yo Midnight Stars. Song and Chorus.....	B $\flat$ .....	50	Before the Days of Sadness.....	E $\flat$ .....	50
Mary Gray. Song and Chorus.....	G.....	30	That Song of Thine.....	F.....	40
Lost in the Wide World.....	A $\flat$ .....	40	Only a Withered Rose.....	F.....	35
Angels roll the Rock Away. Easter Anthem.....	G.....	50	I Wish Somebody'd Come.....	E $\flat$ .....	30
Where the Water Lilies Grow.....	E $\flat$ .....	35	Birth of Green Erin.....	A $\flat$ .....	35
*Cresnet.....	F.....	50	There's Sunlight on the Hills.....	F.....	40
Masonic Ode. Quartette.....	G.....	35	I was Glad When they Said. Sacred Quartette.....	G.....	35
Leved Ones Far Away.....	C.....	40	*Blue-eyed Bell.....	G.....	40
All the Year Round.....	C.....	35	Te Deum.....	G.....	1.00
*Mellow Eve is Gliding. Sacred Quartette.....	E $\flat$ .....	50	Te Deum.....	E $\flat$ .....	1.00
Love he Went a Roving.....	G.....	40	Te Deum. Tenors and Basses.....	C.....	60
Dark-eyed Norina.....	G.....	35	In the Glade.....	A $\flat$ .....	35
*Abide With Me. Sacred Quartette.....	F.....	50	Onward March to Victory. Song and Chorus.....	A.....	30
Wild Rose.....	C.....	40	Bonnie Jean.....	G.....	30
Moonlit Sea.....	B.....	30	*In Heavenly Love Abiding. Sacred Quartette.....	B $\flat$ .....	50
Little Bird told Me So.....	C.....	35	I Have so Much to Tell.....	G.....	35
All in the Merry May.....	G.....	50	Benedic Anima Mea.....	B.....	40
Why Did You Die?.....	A $\flat$ .....	25	Selections from the "Hymnal." 7 Nos.; paper.....	DK.....	50
*By the Brook.....	E $\flat$ .....	40	Our Noble Chief has Passed Away.....	A $\flat$ .....	40
Mother Kissed Me in My Dreams.....	G.....	40	Bonum Est.....	A $\flat$ .....	35
Little Birdie.....	B.....	50	Sweet Be Thy Repose.....	F.....	35
Death of Llewellyn.....	G.....	25	Sweet Be Thy Repose.....	A $\flat$ .....	35
Auntie of the Vale.....	B $\flat$ .....	35	Hark! what mean these Holy Voices? Christmas Hymn.....	F.....	50
Where art Thou?.....	E $\flat$ .....	35	Off in the Still Night. Quartette. Mixed Voices.....	C.....	40
*My Good-for-nothing.....	B $\flat$ .....	50	Off in the Still Night. Quartette. Male Voices.....	D.....	40
Annie Law.....	D.....	30	Off in the Still Night. Trio.....	B $\flat$ .....	40
When the War is Over, Mary. Song and Chorus.....	B $\flat$ .....	35	Cottage by the Sea.....	B $\flat$ .....	35
Morning Service. Tenors and Basses. Complete.....	C.....	1.00	Good-night! and Happy Dreams. Solo or Duett.....	A $\flat$ .....	35
Let Me Pray Before I Die.....	F.....	40	Still Thine Own.....	C.....	40
Be Near to Me.....	F.....	35	*God Bless Us, Every One.....	E $\flat$ .....	50
We Were Boys and Girls Together.....	F.....	30	Star of My Home.....	E $\flat$ .....	30
Dreaming of Thee. Song and Chorus.....	E $\flat$ .....	35	*Glorious things of Thee are Spoken. Sacred Quartette.....	G.....	50
Nollie, wilt Thou be My Bride?.....	G.....	30	Standard of Freedom.....	G.....	40
Let Me Shed One Silent Tear. Song and Chorus.....	E $\flat$ .....	40	Song of Friendship.....	A $\flat$ .....	40
Kiss me Good-night, Mother. Song and Chorus.....	D.....	35	On the Bluff.....	A $\flat$ .....	50
Beautiful Snowdrops.....	E $\flat$ .....	40	Forever and Ever. Sacred.....	A $\flat$ .....	35
Wake from Thy Happy Dreams.....	C.....	30	Say a Kind Word When You Can.....	D.....	30
*Nearer, My God, to Thee. Sacred Quartette.....	G.....	50	Fishes in the Sea. Song of the Flirt.....	G.....	40
Jubilate. Tenors and Basses.....	C.....	40	Saviour, Breathe an Evening Blessing. Sac. Quartette.....	G.....	30
Jubilate.....	G.....	60	Far Away.....	B $\flat$ .....	30
Beautiful Highlands.....	D.....	35	*Rainbow Temperance Song.....	E $\flat$ .....	50
Venite. Tenors and Basses.....	C.....	35	Fare Thee Well, Mine Own Love. Song and Chorus.....	C.....	30
Venite and Glorias.....	G.....	75	Queen of the Night.....	Gm.....	35
*Tarry with Me. Sacred Quartette.....	A $\flat$ .....	50	Evangeline. Song and Chorus.....	E $\flat$ .....	35
Never deem My Love can Change.....	A $\flat$ .....	40	Peor Carlotta.....	D.....	40
Never deem My Love can Change.....	F.....	40	Evening Service. Complete.....	DK.....	1.00
Juliette Belle. Song and Chorus.....	D.....	30	*Pretty Little Maid of Minnetonka.....	F.....	40
Beautiful Wales.....	B $\flat$ .....	35	Cantate Domino.....	E $\flat$ .....	50
Voice of the Mountain Land.....	D.....	40	Parting Kiss.....	G.....	40
Not Lost Forever.....	E $\flat$ .....	40	Deus Misereatur.....	E $\flat$ .....	35
*Just as I am. Sacred Quartette.....	E $\flat$ .....	50	Patriot Flag. Song and Chorus.....	A.....	30
Beautiful Isle of the Sea.....	D.....	35	*Come Holy Spirit. Sacred Quartette.....	G.....	50
'Tis but a Little, Faded Flower.....	G.....	40	Our Wandering Ships.....	E $\flat$ .....	40
*Owl, (The).....	C.....	40	Dew is on the Flower.....	F.....	40
Old Farm House.....	E $\flat$ .....	35			



# Listening Pearls



- |     |                                 |          |
|-----|---------------------------------|----------|
| 1.  | AIRS FROM TYROLIENNE,           | DURKEE   |
| 2.  | BLUE ALSATIAN WALTZ,            | DURKEE   |
| 3.  | LE PETIT SCHOTTISCHE,           | JOHNSON  |
| 4.  | THE IDEALS SCHOTTISCHE,         | WATT     |
| 5.  | RACQUET WALTZ,                  | DURKEE   |
| 6.  | RACQUET GALOP,                  | DURKEE   |
| 7.  | SPARKLING DEW-DROP SCHOTTISCHE, | CAMPBELL |
| 8.  | BEAUTIFUL EYES POLKA,           | DORN     |
| 9.  | GOLDEN ROBIN POLKA,             | BOUSQUET |
| 10. | SNOW-DROP POLKA,                | FRENCH   |
| 11. | IL PENSEROSO,                   | HELLER   |
| 12. | LITTLE HUNTING SONG,            | SCHUBERT |
| 13. | EXILE,                          | HELLER   |
| 14. | ROBIN ADAIR,                    | MORAN    |

# THE EXILE.

C. KELLER.

*Adagio espressivo.*

*p*

Swift fades the land I love be -  
Where-e'er my cru - el fate shall

- hind guide me; The ra - - - ging sea be - fore me lies; The  
me My heart for thee shall ev - er burn; In

drear - - ry wind so cold - ly blow - - - ing But ech - oes back my mourn - ful  
mem - - 'ry tho' I oft may see thee, A - las! for me there's no re -

sighs. *p* May heav'n watch oe'r thee, while far, while  
- turn. *f ff*

*p ff*

far from thee I roam. Fare - well, thou land where hope is blight - ed, Fare -

- well, my Fa-ther-land, my home: Fare - well, thou land where hope is blight-ed, Fare-

- well, my Fa - ther - land, my home: Fare - well, my Fa - ther - land, my

home, Farewell, my Fa - ther-land, . . . my home.



## INSTRUMENTAL.

### POPULAR PIECES FOR THE PIANO.

1 AGAWAM QUICKSTEP.....	Schecher.
2 ANDANTE.....	Liszt.
3 BELLS OF THE CONVENT.....	Ludovic.
4 BILLIE TAYLOR (potpourri).....	Himan.
5 CHIMES OF NORMANDY (potpourri).....	
6 CHANT DU BERGER.....	Colas.
7 CONSOLATION.....	Liszt.
8 CURIOUS STORY.....	Schumann.
9 DANCE OF CLOWNS.....	Mendelssohn.
10 DONNA JUANITA.....	Suppe.
11 EVERYBODY'S DARLING (gavotte).....	Eilenberg.
12 FLOWER SONG.....	Lange.
13 FROM A TRUE HEART.....	Lange.
14 GRAND OPERA.....	Murphy.
15 HEIMWAH.....	Jungham.
16 IL PENNEROSO.....	Heller.
17 IN FLOWERY GROVES.....	Lichner.
18 LA BELLE AMERICANE.....	Streabbog.
19 LA PETIT CARNIVAL (duet).....	Streabbog.
20 LITTLE HUNTING SONG.....	Schubert.
21 MON REVE.....	Waldteufel.
22 PURE AS SNOW.....	Lange.
23 SECRET LOVE (gavotte).....	Resch.
24 SHEPHERD BOY.....	Wilson.
25 SILVER WAVES.....	Wyman.
26 THE MAIDEN'S PRAYER.....	Bardarzewska.
27 TOREADOR'S SONG.....	Carmen.
28 WARBLINGS AT EVE.....	Soto.

### CALOPS.

29 C'ST, C'ST.....	Briscol.
30 ELECTRIC LIGHTS.....	Durkee.
31 FULL OF JOY.....	Farnback.
32 HELTER SKELTER.....	Faust.
33 JOLLY BROTHERS.....	Budik.
34 MASCOT.....	Audran.
35 PAUL AND VIRGINIA.....	D'Albert.
36 QUEEN OF THE FAIRIES.....	Smith.
37 RACQUETTE.....	Durkee.
38 WAVES OF THE OCEAN.....	Blake.

### STANDARD SELECTIONS FROM THE OPERAS.

39 DER FREISCHUTZ.....	Weber.
40 FAUST.....	Counod.
41 IL TROVATORE.....	Verdi.
42 LOHENGRIN.....	Wagner.
43 MARITANA.....	Wallace.
44 MARTHA.....	Flotow.
45 NORMA.....	Bellini.
46 SONNAMBULA.....	Bellini.
47 WILLIAM TELL.....	Rossini.

### MARCHES.

48 BOCCACCIO.....	Suppe.
49 DEVIL'S.....	Suppe.
50 FATINITZA.....	Suppe.
51 GOOD LUCK.....	Faust.
52 GRAND REVIEW.....	Silberberg.
53 JOLLY TAR'S.....	Moul.
54 LIGHT CAVALRY.....	Suppe.
55 MASCOT.....	Audran.
56 NANCY LEE.....	Durkee.
57 PATIENCE CALOP.....	Sullivan.
58 ROSSI.....	Johnson.
59 SWEDISH WEDDING.....	Soderman.
60 TRIUMPHAL (Michael Strogoff).....	Artus.
61 TURKISH PATROL.....	Michaelis.
62 WEDDING.....	Mendelssohn.
63 YOSEMITE.....	Durkee.
64 GARFIELD'S FUNERAL.....	Hewitt.

### POLKAS.

65 BEAUTIFUL EYES.....	Dorn.
66 BELLA BOCCA.....	Waldteufel.
67 GLIDING DOWN THE STREAM.....	Schweinfest.
68 GOLDEN ROBIN.....	Bousquet.
69 CYPSEY.....	Hanson.
70 RIVULET.....	Durkee.
71 SNOW DROP.....	French.

### SCHOTTISCHES ETC.

72 ENGLISH MAY-POLE DANCE.....	Cootie.
73 LE PETIT.....	Johnson.
74 LITTLE FAIRY.....	Streabbog.
75 SPARKLING DEW DROP.....	Campbell.
76 THE IDEALS.....	Watt.

### VARIATIONS.

77 AULD LANG SYNE.....	Durkee.
78 BLUE BELLS OF SCOTLAND.....	Durkee.
79 CARNIVAL OF VENICE.....	Oesten.
80 HOME, SWEET HOME.....	Suppe.
81 LAST ROSE OF SUMMER.....	Herz.
82 OLD OAKEN BUCKET.....	Durkee.

### WALTZES.

83 ALWAYS OR NEVER.....	Waldteufel.
84 BEAUTIFUL BLUE DANUBE.....	Strauss.
85 BEETHOVEN GRAND.....	Beethoven.
86 BLUE ALGATIAN.....	Durkee.
87 BOCCACCIO.....	Suppe.
88 CHARMING.....	Waldteufel.
89 CORN FLOWER.....	Cootie.
90 CRYSTAL DEW.....	Durkee.
91 FIRST KISS.....	Lamothe.
92 FLOWERS OF ST. PETERSBURG.....	Resch.
93 FROLIC OF THE FROGS.....	Watson.
94 GERTRUDE'S DREAM.....	Beethoven.
95 ILLUSIONI.....	Capitani.
96 LET'S BE GAY.....	Colville.
97 LITTLE FAIRY.....	Streabbog.
98 MANOLA.....	Waldteufel.

99 OLIVETTE.....	Audran.
100 PEARLS AND LACES.....	Ludovic.
101 PLEASE DO?.....	Durkee.
102 RACQUETTE.....	Durkee.
103 SIRENES.....	Waldteufel.
104 SPIRIT.....	Mendelssohn.
105 VALSE IN A.....	Joseffy.
106 VIOLET.....	Waldteufel.
107 WREATH.....	Ciese.

## VOCAL.

1 A BIRD IN THE HAND.....	Roeckel.
2 A WARRIOR BOLD.....	Adams.
3 AWFULLY AWFUL.....	Alice Atherton.
4 BLUE ALSATIAN MOUNTAINS.....	Adams.
5 BLUE GLASS.....	Sam Devere.
6 BRIDGE.....	Lindsay.
7 BROOK.....	Dolores.
8 BROTHER'S LULLABY.....	Emmett.
9 BY THE SAD SEA WAVES.....	Benedict.
10 CACKLE, CACKLE.....	Bagnal.
11 CLOCHETTE.....	Molloy.
12 COME WHERE THE SOFT TWILIGHT FALLS.....	Scheumann.
13 COTTAGE BY THE MOORLAND.....	Dolby.
14 DANUBE RIVER.....	Aide.
15 DARBY AND JOAN.....	Molloy.
16 DAY IS DONE (words by Longfellow).....	Balfe.
17 DEEP, DEEP SEA.....	Gabriel.
18 DOUGLAS, TENDER AND TRUE.....	Lady Scott.
19 DOWN BY THE OLD MILL STREAM.....	Read.
20 DREAM SONG.....	"Fatinitza."
21 EMBARRASMENT.....	Abt.
22 EXILE.....	Heller.
23 FAIRLY CAUGHT.....	Deihl.
24 FAR AWAY.....	Lindsay.
25 FLEE AS A BIRD.....	Dana.
26 HARP THAT ONCE THROUGH TARA'S HALLS.....	Sir John Stevenson.
27 HE GIVETH HIS BELOVED SLEEP.....	Abt.
28 HER BRIGHT SMILE HAUNTS ME STILL.....	Wrighton.
29 I CANNOT SING THE OLD SONGS.....	Gabriel.
30 IF.....	Pinsuti.
31 IN THE CLOAMING.....	Harrison.
32 IN THE GOLDEN EVENTIDE.....	Pinsuti.
33 IN SHADOWLAND.....	Pinsuti.
34 IN THE STARLIGHT.....	Clover.
35 IT WAS A DREAM.....	Cowen.
36 JEREMIAH, BLOW THE FIRE.....	Pastor.
37 JEWISH MAIDEN.....	Kucken.
38 KATHLEEN MAVOURNEEN.....	Crouch.
39 KATY'S LETTER.....	Lady Dufferin.
40 KERRY DANCE.....	Molloy.
41 KILLARNEY.....	Balfe.
42 KING'S HIGHWAY.....	Molloy.
43 LARBOARD WATCH (duet).....	Williams.
44 LARDY DAH.....	Conquest.
45 LET ME DREAM AGAIN.....	Sullivan.
46 LIGHTS FAR OUT AT SEA.....	Catty.
47 LITTLE FRAUD.....	Harrigan and Hart.
48 LITTLE MAID OF ARCADEE.....	Sullivan.
49 LONDON BRIDGE.....	Molloy.
50 LOST CHORD.....	Sullivan.
51 MAID OF ATHENS.....	Allen.
52 MIDSHIPMITE.....	Adams.
53 MISCHIEF IN HER EYE.....	Schwensky.
54 MOTHER TAKE THE WHEEL AWAY.....	Claribel.
55 MY LOVE BEYOND THE SEA.....	Sullivan.
56 MY ONLY LOVE.....	Hatton.
57 NAUGHTY CLARA.....	Knowles.
58 O FAIR DOVE, O FOND DOVE.....	Catty.
59 O FRED, TELL THEM TO STOP.....	Meen.
60 ONCE AGAIN.....	Sullivan.
61 ONLY A FACE AT THE WINDOW.....	Cuest.
62 ON THE ROCKS BY ABERDEEN.....	Cattv.
63 OVER THE GARDEN WALL.....	Hunter.
64 PRETTY AS A DAISY (song and dance).....	Newcomb.
65 RIPPLES JUST TOUCHED BY THE RISING MOON.....	Thompson.
66 ROCKED IN THE CRADLE OF THE DEEP.....	Knight.
67 ROBIN RED BREST.....	Levey.
68 SING, SWEET BIRD.....	Gauz.
69 SPEAK, TO ME, SPEAK.....	Campana.
70 SQUIRE AND MARIA.....	Ware.
71 SUNBEAMS.....	Adams.
72 SUMMER SHOWER.....	Marzials.
73 SWEET BIRDIE.....	Murphy.
74 SWEETHEARTS.....	Sullivan.
75 SWEET KITTY MAY.....	Johnson.
76 SWEET LOVE OF MINE.....	Cowen.
77 SWISS BOY'S MOUNTAIN ECHO SONG.....	Beatrice.
78 THE MAID AND THE MACPIE.....	Philips.
79 THE WATERMILL.....	Deihl.
80 THY VOICE IS NEAR.....	Wrighton.
81 TWENTY YEARS AGO.....	Ca'ty.
82 TWICKENHAM FERRY.....	Marzials.
83 UNCLE DANL'S JINED DE SAINTS.....	Johnson.
84 UNREQUITED.....	Pinsuti.
85 UNSPOKEN.....	Catty.
86 WHAT ARE THE WILD WAVES SAYING? (duet).....	Clover.
87 WHEN MY LOCKS ARE TURNING GREY.....	Dank.
88 WHEN THE RED LEAVES FALL.....	Hatton.
89 WHY DID THEY DIG MA'S GRAVE SO DEEP?.....	Skelly.
90 WILL HE COME?.....	Sullivan.
91 WST! WST! WST!.....	Pettitt.

### SONGS AND CHORUSES.

92 ALL ON ACCOUNT OF ELIZA.....	"Billie Taylor."
93 AVE MARIA.....	Counod.
94 BARNEY'S COURTSHIP.....	Dexter Smith.
95 GRANDMOTHER'S CHAIR.....	Read.
96 NANCY LEE.....	Adams.
97 TAKE BACK THE HEART.....	Claribel.
98 WHEN THE SWALLOWS COME.....	Pinsuti.

To my friend  
Myron W. Whitney.

The  
**Fisherman's Wife**

BASS & BARITONE SONG

by

Alfred E. Warren.



BOSTON  
PUBLISHED BY W. H. CUNDY,  
58 Court St.

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# THE FISHERMAN'S WIFE.

Alfred E. Warren.

*Moderato con espressione.*

**VOICE.**

She sits by the cottage win - dow, Watching the gloomy

**PIANO.** *mf*

sea, The while she soothes with a droning song The restless babe on her knee.

Watching and waiting and longing For the light of the fishing

craft That sailed a - far o'er the other bar, When the sea in the sunlight

laughed, When the sea in the sun - light laughed.

*Più mosso.*

*Più mosso.* And now, when the storm is ris - ing And

night o'er the great world sinks, There is sad un - rest in her weary breast "Ah,

will he come back she thinks. Is it the gleam of a lantern

Or but a cloud chased star, That is suddenly tossed, now seen then lost, through the

sweeping shadows a - - far.

trem.

*quasi recit.*

No it swings and springs on the waters As on - ly a ship's light



*accel.* *ritard.*

can, And the fisher's wife hath found new life In the coming of her good

*accel.* *ritard.*

**Allegro moderato.**

man. In his cradle so soft - - ly

placed Is ba - by now laid a - - - way, The

fire leaps high in the stor - - my sky till it welcomes the dawn of

day. The blush on the cheek so come - - ly, As



The first system of music consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line with some triplets in the left hand.

bright as it ev - er can be, ..... For sweet are the lives of the



The second system continues the vocal melody with a half note followed by a quarter rest, then more eighth notes. The piano accompaniment maintains its rhythmic pattern, with some chords changing to support the vocal line.

cheery wives of those who sail the sea, ..... Ah



The third system shows the vocal line with a half note and a quarter rest, then a quarter note. The piano accompaniment includes some sustained chords in the right hand, indicated by a fermata-like symbol.

sweet are the lives of the cheery wives tag those who sail the sea, .....



The fourth system is the final one on the page, showing the vocal line concluding with a quarter note and a quarter rest. The piano accompaniment ends with a final chord. The page number '136' is visible at the bottom center.



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A Bit of my Mind,.....	Clifton,	39
After Me,.....	Egerton,	39
April Showers,.....	Davies,	39
Bloom upon the Cherry Tree,.....	Glover,	39
Bold Fisherman,.....	Hunt,	39
Clotilda's Affluents,.....	Braham,	39
Courting in the Rain,.....	Davies,	39
Danube River,.....	Aide,	35
Dream, Baby, Dream,.....	Gabriel,	39
Dream on of Love,.....	Ellis,	35
Esmeralda,.....	Levey,	50
Fair Dove, O Fond Dove,.....	Gatty,	39
From Heaven Smiling down on me,.....	Cundy,	35
Girl in Advance of the Times,.....	Lee,	39
Golden Shore,.....	Blumphin,	39
Good bye, my Dearest, good bye,.....	Warren,	35
Good Night Song,.....	Gordon,	35
Greeting at the Door,.....	Nish,	20
Harp that once through Tara's		
Halls,.....	Stevenson,	20
Her Heart was True to Me,.....	Hunt,	39
His Heart was True to Poil,.....	Lee,	39
Humming like the Bee,.....	Blumphin,	39
Hunting Tower,.....	Demar,	39
I am Content,.....	Stanton,	39
Just touch the Harp gently,.....	Blumphin,	39
Kiss-Kiss,.....	Louis,	39
Kiss behind the Door,.....	Hunt,	39
Looking Back,.....	Sullivan,	40
Military Style,.....	Fitchett,	39
Musical Chords,.....	Hunt,	39
My Gentle Love,.....	Kuffner,	39
Not in these Boots,.....	Connelly,	39
Oh take me to thy heart again,.....	Balfe,	39
Old Friends Together,.....	Smith,	35
One morning, O, so early,.....	Gatty,	35
Pretty Little Maid,.....	Cundy,	35
Pretty Miss Ricketts,.....	Baynall,	20
Pride of my Heart I am Dreaming of		
Thee,.....	Danks,	35
Sarah Jane and the Drum,.....	Hunt,	39
Shall I meet Thee no more?.....	Warren,	35
Spring! Gentle Spring!.....	Riviere,	39
Sunshine at Last,.....	Cundy,	40
Ten Minutes too Late,.....	Clifton,	20
Then You'll Remember Me,.....	Balfe,	39
This Heart will Throb for Thee,.....	Harcourt,	39
Those Eyes that were so Bright,.....	Finnie,	39
Thou art so Near, and yet so Far,.....	Reichardt,	20
'Tis hard to give the Hand where the		
Heart can never be,.....	Glover,	20
Try Me again, Mother,.....	Cundy,	40
Turning of the Tide,.....	Baker,	20
Wandering by the Riverside,.....	Plympton,	40
Waste not, Want not,.....	Howard,	39
We Love Him because he's Blind,.....	Moore,	20
When ye go away, Jamie,.....	Demar,	39
Where's Rosanna Gone?.....	Hunt,	39
Will the Old Days Come Again?.....	Danks,	39
With Angels there Above,.....	Cundy,	39
With Sound of Lutes and Man-		
dolls,.....	Warren,	35
You never Miss the Water till "		
Well runs Dry,.....		

### PIANO

### QUICKSTEPS.

.....	Knight,	20
.....	Rehn,	35
.....	Wieprecht,	40
.....	Hauschild,	39
.....	Knight,	20
.....	Warren,	35

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Pond Lily,.....	"	20
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Smile Sweetly,.....	Knight,	29
Spring! Gentle Spring!,.....	Plympton,	39
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Sweet Sunset,.....	Knight,	20
Sweet Violet,.....	Wedger,	40
Thousand and One Nights,.....	Strauss,	35

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Birthday,.....	Knight,	20
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Fascinating,.....	Cundy,	39
First Success,.....	"	29
Gay and Happy,.....	Wiegand,	39
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Innocent,.....	"	20
Little Careless,.....	"	20
Little Treasure,.....	"	20
Morning Kiss,.....	"	20
Rustic,.....	"	20
Trip Lightly,.....	Cundy,	20
Waving Leaf,.....	Knight,	20

### GALOPS.

Alice,.....	Knight,	29
As You Like It,.....	Plympton,	40
Cluquot,.....	Riviere,	35
Dip,.....	Cundy,	39
Encore,.....	Coote,	35
Happy,.....	Knight,	20
Let's all be Jolly,.....	Cundy,	39
Little Mischief,.....	Budik,	39
Magic Sounds,.....	Knight,	20
Not Caught Yet,.....	"	20
Pleasing Little,.....	Cundy,	20
Season,.....	Budik,	39
Sprightly Dancer,.....	Schacht,	40
Up and Off,.....	Cundy,	20

### SCHOTTISCHES.

June Roses,.....	Knight,	20
Lover's Dream,.....	"	20
Mon Ami,.....	"	20
Playful,.....	"	20
Pride of Home,.....	"	20
You never miss the Water, etc,.....	"	20

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(FISHER'S SONG.)

Words by

CHARLES KINGSLEY.

*the Music composed for, and dedicated to.*

MRS. EDWARD KNOX.

(née Florence Rice.)

BY

ALFRED H. PEASE.

NEW YORK,

WM. A. POND & CO. 547 BROADWAY.

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# FISHER'S SONG.

WORDS BY CHARLES KINGSLEY.

MUSIC BY A.H. PEASE.

*Allegro vivace.*

Piano introduction in G major, 6/8 time, marked *f* (forte). The music consists of six measures of chords and eighth notes in both hands.

First system of the song, marked *p* (piano). The vocal line begins with the lyrics "What joy is in the fish-er's life,". The piano accompaniment features chords and eighth notes.

Second system of the song. The vocal line continues with the lyrics "Blow winds, blow! The fish-er and his faith-ful wife, Row boys,". The piano accompaniment continues with chords and eighth notes.

S331

row! He drives no plough on stub-born land. His fields are read-y to his hand, No

nipping frosts his orchards fear; He has his An-tum all . . . . . the

year. Yo - ho! . . . Yo - ho! . . . heave! heave!

(Yodel)  
ho! . . . Yo - ho! . . . Yo - ho! . . . heave! heave! ho!

The hus - band-man has

This system contains the first five measures of the song. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, all in a steady 4/4 rhythm.

rents to pay, Blow winds! blow! And seeds to purchase eve-ry day.

This system contains measures 6 through 10. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment continues with the same chordal pattern.

Row boys! row! But he who farms the roll-ing deep, Tho' nev - er sowing,

This system contains measures 11 through 15. The vocal line features a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The piano accompaniment continues with the same chordal pattern.

al-ways reaps; The ocean fields are fair and free There are no rent days on the

*rit:*

This system contains measures 16 through 20. The vocal line continues with a half note E5, a quarter note F5, a quarter note G5, a half note A5, and a quarter note B5. The piano accompaniment continues with the same chordal pattern. The system concludes with a double bar line and the word 'rit:' indicating a ritardando.

*a tempo.*

sea . . . . . Yo - ho! . . . Yo - ho! . . . heave! heave!

*a tempo.*

(Yodel)  
ho! . . . Yo - ho! . . . Yo - ho! . . . heave! heave! ho!

Then joy at-tend the

*f* *p* *p*

fish-er's life Blow winds, blow! The fish-er and his faith-ful wife,

2

Row boys! row! May favoring breezes fill his sail, His teeming harvests

nev-er fail, And from his cottage on the strand, Come forth defenders of our

*rit: molto.*

*f*

*rit: molto.*

*f*

*a tempo.*

land. Ah! . . . . Yo - ho! . . . Yo - ho! . . . heave! heave!

*ff a tempo.*

*f*

*f*

*f*

(Yodel)

ho! . . . Yo - ho! . . . Yo - ho! . . . heave! heave! ho!

*ff*





TO THE MEMBERS OF THE  
**LOTOS CLUB.**

# Lotos Leaves

FLY FORTH. O GENTLE DOVE.  
TIRED.  
I LOVE MY LOVE.

*Pinsuti* 3  
*Lindsay* 3  
*Pinsuti* 3

SILVERY STARS ARE SOFTLY GLEAMING. *Danks* 3  
THE VALLEY OF BLESSING. *Craig* 2½  
FOR SOMEBODY. *Für Einen.* *Franz* 3½

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# FLY FORTH, O GENTLE DOVE.

Poetry by E. E. WEATHERLY, B. A.

Music by CIRO PINSUTI.

*Andante grazioso.*

sent a let - ter to my love,      Made bright with loving words and sweet,      I  
when beneath her bow'r thou art,      And see'st her lean - ing from a - love,      Fly

1. gave it to a ten - der dove, To ear-ry to my darling's feet!

2. upward straight in - to her heart, And nes-tle in the warmth there-of.

*rall.*

*in poco rall.*

*a tempo.*

*con grazia.*

Fly forth, O gen-tle dove, I cried, Spread  
My love will love thee for my sake, And

*p*

westward spread thy pin-ions fleet, O'er hills and woods and meadows wide, And  
give thee welcome hap - py dove! Then west-ward swift thy jour-ney take, And

*f*

*cresc.*

*cresc.* *rall.* *cresc.*

bear my let - ter to my sweet!  
 bear my let - ter to my love!

*rall.* *a tempo.*

*dim.* *f* *con anima.* *rall.*

to my sweet! Fly forth, O gen - tle dove, I cried, And  
 to my love! Then westward swift thy jour - ney take, And

*Con Srd.* *f* *segua il canto.* *dim e rall.*

1. 2.

bear my let - ter to my sweet! bear my let - ter to my

*col canto.* *a tempo* *col canto.*

love!

*leggero brillante.*

# CHOICE SELECTIONS FOR VOICE AND PIANO.

## VOCAL.

**Break, Break, Break**.... A. H. PEASE. 35  
Words by TENNYSON.

Break, Break, Break, on thy cold gray stones, O sea!  
And I would that my tongue could utter  
The thoughts that arise in me.

**Sunlight within my Heart**, GROSCHEL. 35

Nightfall o'er earth and sky,  
The deepening shadows lie,  
Like slumber on the eye of weary day;  
The sun's last kiss has pressed  
The clouds' soft snowy breast.  
Whose rosy blush has faded into gray.

**The Fisherman's Daughter**, BAGNALL. 30

I've been caught in a net by a dear little pet,  
And her eyes are as blue as the deep rolling sea;  
She's a fisherman's daughter, she lives o'er the water,  
She's going to be married, next Sunday, to me.

**My Desire**..... J. WM. POPE.

New song by the composer of "Come to  
my nest, Birdie," "Flow ye Tears,"  
etc., with fine lithograph..... 40

**The Eye that Brightens when I Come**.

Written by H. B. FARNIE.

Music by DAN. GODFREY. 30

Arrangement for Violin..... 15

One gentle voice breaks into song,  
Whenever I draw near;  
Oh, never yet was melody  
To human heart so dear!

Not all the storms of earth can mar  
The music of my home,  
Where smileth still the quiet eye  
That brightens when I come.

**You'll Sometimes Think of Me**.

Ballad..... CHAS. COOTE, JR. 30

**Pulling Hard Against the Stream**.

Written and sung by HARRY CLIFTON. 30

Arrangement for Violin..... 15

Do your best for one another,  
Making life a pleasant dream,  
Help a worn and weary brother,  
Pulling hard against the stream.

**Live in my Heart and Pay No Rent**.

A characteristic Irish Song, written

and composed by SAMUEL LOVER... 30

Arrangement for Violin..... 15

**Kitty McGee**. New Song and Chorus

by the Popular American Song writer,

HENRY TUCKER..... 35

Arrangement for Violin..... 15

O, fare you well darling, I leave you to-morrow,  
I'm going to take sail for the land of the free;  
Our parting is sad, but dear, dry up your sorrow,  
Oh! why do you grieve me thus, Kitty McGee?

**Leaf by Leaf the Roses Fall**..... 30

Leaf by leaf the roses fall,  
Drop by drop the springs run dry;  
One by one beyond recall,  
Summer flowers droop and die.

**Come Back to Erin**..... CLARIBEL. 35

Arrangement for Violin..... 15

Come back to Erin, Mavourneen, Mavourneen,

Come back, Aroon, to the land of thy birth; [neen,  
Come back with the shamrock and spring time, Mavour-  
And its killarney shall ring with our mirth.

**Little Maggie May**..... BLAMPHIN. 35

Arrangement for Violin..... 15

Beautiful Song and Chorus by composer  
of "Cuckoo's Notes," "Nellie's Gone  
Forever," etc.

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New Song, by composer of "Thou art  
so Near and yet so Far," with Ger-  
man and English words.

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chole's Letter," "Three Cousins,"  
"Merry Dames," etc.

**The Sleeping Queen**..... BALFE.

THE NOONTIDE DREAM.

Serenade for Guitar, 30c. Piano.... 35

She sleeps! tho' not a star  
Tells of the waning day,  
Upon her fair young face  
The happy sunbeams play.

Dream lady thou art loved,—

Dream that thy lover's sigh,—

Dream that his hand's in thine,—

Dream thou canst hear him sigh!

And when thou wak'st, perchance beneath the starry  
gleam,

Know by thy beating heart, sweet love, it was not all a  
dream!

**Grande Duchesse de Gerolstein**.

With French and English words.

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**Say to Him** (Dites Lui)..... 40

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Grandfather's Goblet"..... 35

Arrangement for Violin..... 15

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Arrangement for Violin..... 15

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**Selection des Melodies**..... LÜDKE. 35

No. 1 containing "Chorus of Palanquin  
Bearers," "Why do they thus Gaze  
at Me," "Ran Plan Plan," "My First  
Wife is Dead," "'Tis Blue Beard at  
the Ford."

Arrangement for Violin..... 15

**Selection des Melodies**..... LÜDKE. 35

No. 2 containing "Andante," "Allons  
Partons," "Waltz," "The Kiss," "Let  
Us, from the Vale Ascending."

Arrangement for Violin..... 15

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# FRIENDSHIP.

## Duet in Canon.

Words by SIR PHILIP SYDNEY.

Music by THEO. MARZIALS.

TRANQUILLO.

VOICE.

My

PIANO.

*p*

true love hath my heart, And I, and I have his, By just ex

change, the one to the other giv'en. My heart is his, And

mine he can not miss. There nev\_er was a better bargain driv

The first system of the musical score. The vocal line (treble clef) contains the lyrics "mine he can not miss. There nev\_er was a better bargain driv". The piano accompaniment (grand staff) features a right hand with chords and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line.

en. My

The second system of the musical score. The vocal line (treble clef) contains the lyrics "en. My". The piano accompaniment (grand staff) continues with chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand.

true love hath my heart, And I, and I have his. By just ex -

My true love hath my heart, And I, and I have his.

The third system of the musical score. The vocal line (treble clef) contains the lyrics "true love hath my heart, And I, and I have his. By just ex -". The piano accompaniment (grand staff) continues with chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand. The system concludes with a repeat of the lyrics "My true love hath my heart, And I, and I have his." on a new line.

change, The one to the oth\_er giv\_en, My heart is his, and

By just ex\_change, The one to the oth\_er giv\_en, My heart is

mine he can not miss. There nev\_er was a bet\_ter bar\_gain

his, and mine he can\_not miss. There nev\_er

driv - - - en.

was a bet\_ter bargain driv - - - en.

*poco accel.*

His heart in me, Keeps him and me in

*poco accel.*

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano part is in the same key and time, featuring a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The tempo marking *poco accel.* is placed above the piano part.

one .....

My heart in him, His thoughts and senses. guides,.....

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have a melodic line with some rests. The piano part continues with the same accompaniment. The tempo marking *poco accel.* is still present.

He loves my heart, For once it was his own.

..... He loves my heart, For once it was his

The third system of the musical score. It continues the vocal and piano parts. The vocal staves have a melodic line with some rests. The piano part continues with the same accompaniment. The tempo marking *poco accel.* is still present.

I cher-ish his, because in me, in me ..... it

I cher-ish his, because in me, in me it

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords, while the bass staff provides a simple harmonic foundation. A dynamic marking of *f* (forte) is present in the bass staff.

bides. My true love hath my heart. And I

bides. My true love hath my heart, And

The piano accompaniment continues with chords in the treble and a steady bass line. A dynamic marking of *pp* (pianissimo) is indicated in the bass staff.

..... have his .....

I have his .....

*poco rall.*

The piano accompaniment concludes with a series of chords. The tempo marking *poco rall.* (poco rallentando) is written above the piano staff.

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**YOUR PRESENCE.** (Soprano or Tenor.) Charles F. Webber. Price 40 cts.

Do you think I am ev - er with - out you? Ever lose for a moment your face? Or the spell that breathes alway about you? Or your subtle, ineffable grace?

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**MADRIENNE.** (Soprano or Tenor.)

Words written and adapted by Marion Lee. Music by R. M. Stults. Price 60 cts.

*Andante.*

Mad - - ri - enne with thy locks of gold . . . Come once a - gain to my heart, as of old, . . . sweet Mad - ri - enne,

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**WHERE THE GREEN LEAVES WHISPER LOW.** (Mezzo Soprano or Baritone.)

Words by W. M. H. Music by Ed. St. Quentin. Price 50 cts.

The gleams of sun - shine softly fall A - down the for - est dell, . . . A lit - tle maid, a sol - dier tall, Their vows of true love tell: . . .

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**UNAWARES.** (Mezzo Soprano or Tenor.) Words Anon. Composed by Dr. C. S. Putnam. Price 35 cts.

*Andante delicatos.*

1. We were sit - ting aft - er waltz - ing, On the stairs, on the stairs, We were sit - ting aft - er waltz - ing, On the stairs.

*colla voce. p*

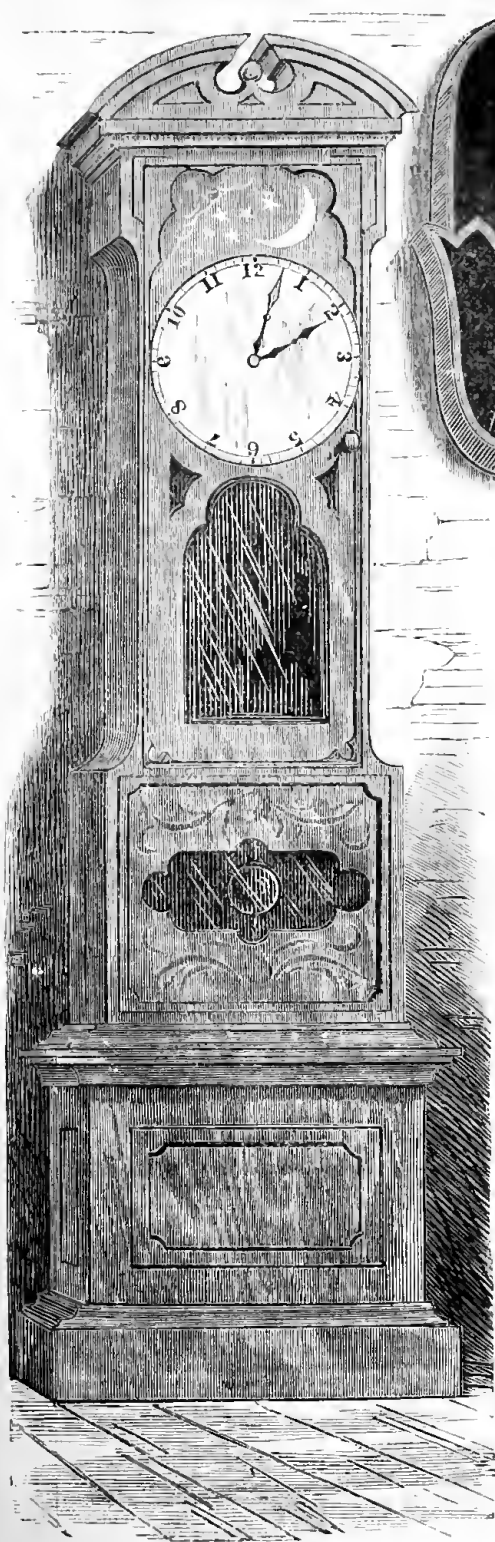
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**THE MINSTER SONG.** (Soprano or Tenor.)

Words by F. E. Weatherly. Music by George B. Nevin. Price 40 cts.

O sweet and dim the light and shade A - cross the mins - ter steal - ing, I heard the grand old or - gan play'd.

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# GRAND- FATHER'S CLOCK.

Song and Chorus.

WORDS AND MUSIC BY

HENRY C. WORK.

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Song, with Guitar Accompaniment, . . . 3½.  
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**The Mystic Veil.** Song and Cho. Illustrated. Henry C. Work. 35

An inspired melody, though very easy and flowing. In some quarters the song has been criticised as favoring spiritualism, and the following lines are specially quoted as sustaining that view:

"Come one step nearer, one shade clearer!  
Breathe one word before we part."

But I see nothing in all this but a longing, common to every one, for communion with the loved and lost.

**Sweet Echo Dell.** Song and Cho. Illustrated. Henry C. Work. 35

This is based upon the following incident:

Three sons of a New England widow had long toiled in the Land of Gold, when this message reached them: "Come and see your mother before she dies!" They started immediately, but while crossing the Sierra Nevada, the youngest became ill, and in a few hours breathed his last. He was buried in a lovely spot, near the summit. The mother lived long enough to greet her surviving sons; but her mind wandered, and she never fully realized that Willie had gone before.

Skilfully handled in both words and music. Full of beautiful effects and homely pathos.

**Grandfather's Clock.** Song and Cho. Illustrated. Henry C. Work. 35

As quaint a conceit in its way as Dr. Holmes' "One-horse Shay." It reaches the heart, however, with much more power, and is already too popular to require description, for if you haven't it already you soon will have it, and then you will know all about it.

**The Same,** with lithographic likeness of Mr. Sam. Lucas. 40

**The Same,** arranged for Guitar by W. L. Hayden. 35

**Sankey's "Ninety and Nine."** With splendid Portraits of both Messrs. Moody and Sankey. 35

The portraits alone are worth the price.

**Little Golden Hair.** Song and Cho. Mr. and Mrs. R. W. Wright. 25

"We've a little, bright-eyed birdie in our house,  
Golden-haired, and just as cunning as a mouse."

Easy, bright, and beautiful. All who love children exclaim, "Too sweet for anything!"

**We Shall Never Forget.** Song and Cho. T. V. Briggs. 25

A fearful but inspiring tribute to our "Brave Boys in Blue" who marched away, and when their battles all were o'er "came no more." There is no bitterness in this, nothing to which any one can object.

**The Same,** in vocal parts only. For use as a "Decoration Hymn" (\$5 a 100). 10

This is one of the most telling, effective decoration hymns, in both words and music, that has ever been written. You will want it the 30th of May.

**We'll Meet in Heaven at Last.** Song and Cho. Wm. H. Walter, Mus. Doc. 25

Beautiful words wedded to simple music, which, when once heard, *haunts* you. While a charming song for all home and social gatherings, it was first written as a parting song for school graduates, and is specially adapted to all such occasions.

**Nightingale, Sing Me to Rest.** Song and Cho. Julian O. Schultz. 25

Easy and natural, yet artistic. The melody will live. The warbling of the nightingale, skilfully represented in the accompaniment, adds much to its effect.

**Oh, Keep My Image Near to Thee.** Song and Cho. Words by Samuel N. Mitchell. Music by H. P. Danks. 30

This, like the Nightingale song, requires a cultured rendition. The melody and the harmony in the chorus demand true, smooth voices. It cannot be well sung by everybody, and yet it is not difficult. But in words and music it is a beautiful song, well worthy of the author of "Silver Threads among the Gold." No extract can do it justice. It must be studied as a whole to be appreciated. Good in parlor or concert.

**There's a Good Time.** Song and Cho. Words by E. R. Latta. Music by R. B. Mahaffey. 25

This is a song of hope and good cheer that everybody can sing and everybody ought to sing, for, with all its simplicity, it is a genuine inspiration. Unfair as it is to judge of the song by its chorus alone, I here give it in miniature. Get your friends to join you and sing it with spirit. You will see how Mr. Mahaffey, by the simplest means, lifts you into the real enthusiasm of good cheer:

*Chorus.*

There's a good time, there's a good time, There's a good time we shall see!

There's a good time, there's a good time, There's a good time yet to be.

There's a good time, there's a good time, There's a good time yet to be.

There's a good time, there's a good time, There's a good time yet to be.

There's a good time, there's a good time, There's a good time yet to be.

There's a good time, there's a good time, There's a good time yet to be.

There's a good time, there's a good time, There's a good time yet to be.

There's a good time, there's a good time, There's a good time yet to be.

**Vespers of Home.** Song, or Duet and Cho. D. Hayden Lloyd. 25

This is a beautifully drawn picture of children "white-robed" for their rest, saying their evening prayer, "Now I lay me down to sleep." Here is a part of the third stanza:

"If we die, so pray the children, and the mother's head drops low:

One from out her fold is sleeping deep beneath the winter's snow:

"Take our souls," and past the easement flits a gleam of crystal light.

Like the trailing of His garments, trailing evermore in white."

**Sitting on the Style.** Comic Song. Witnessed, written, and composed by A. F. Hater. 25

This, in a style of broad humor, describes how a satirical Newfoundland dog made a fashionable lady dissatisfied with the long train of her dress. Those who enjoy a good, hearty laugh will get this.

**Communion Service** for the Episcopal Church, by Wm. H. Walter, Mus. Doc., organist of St. Ignatius Church, New York. 1 00

Interesting to all cultivated choirs, but especially so to such as desire a fresh communion service that will grow better and better with use. If any farther endorsement of its sterling excellence be needed, it is afforded in the fact that it is adopted and sung in the choral service of Trinity Church, New York.

The two following remarkable songs, words and music by Henry C. Work:

**SHADOWS**

**ON THE**

**FLOOR**

This, in both words and music, is one of the most pathetic and powerful pictures ever drawn.

"Saturday night! Saturday night!  
The last hope that lingered has taken its flight.

From morning till evening, the weary week through,  
In vain has he battled for something to do.

Poor man! empty-handed how can he return  
To those whose fate hangs on the pence he may earn?

How can he reply to his questioner sweet?  
"Did papa bring papa's dirl someb' to eat?"

**Chorus.** "Out of employ! out of employ!  
Distress in the cottage where once there was joy.

How frightful the shadows that fall on the floor,  
When want and starvation appear at the door!"

The genius of Mr. Work is nowhere more apparent than in this song. The music is easy, natural, and very expressive, but one of the strongest features of the song is the skill with which he heightens the picture by bringing into each verse the innocent prattle of the starving child:

"If ma dize to heaven, den I must do, too;  
But, pa, I'll frow down bread and butter for you."

And in the last verse:

"Dess Dord forlids us when He bakes daily bread!"

But the thrilling power of this song is, after all, largely due to the fact that it is so terribly true. How many in the last few years have been driven by these "shadows on the floor" to the poor-house, the insane asylum, and the grave! If any wonder how such things can be in this land of plenty, they find an answer in Mr. Work's other new and convulsively comic Irish song, "Mac O'Macorkity."

"If ma dize to heaven, den I must do, too;  
But, pa, I'll frow down bread and butter for you."

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"If ma dize to heaven, den I must do, too;  
But, pa, I'll frow down bread and butter for you."

But the broadest Hogarthian stroke of all is the way he ends each verse with

"There's our great fatten' pig squallin' for swill."

The music here is as excruciatingly funny as the words.

**Marna May.** Song and Cho. Words by Ella D. Cheek. Music by R. B. Mahaffey. 25

This is very beautiful in words and music, and has such a freshness about it that I am confident it will become very popular.

Softly in the valley there Daistes pale and lilies fair.

Bloom above your sunny hair, Angel Marna May.

And you softly, sweetly sleep, While the stars their vigils keep,

And I lonely sit and weep For my Marna May.

Cho.—Angel Marna, Marna May. Guard me lest I go astray!

Angels, leave the gates ajar; I'll meet thee, Marna May."

The music is flowing and natural, and so full of real inspiration that, when once heard, it cannot be forgotten. Mr. Mahaffey is young, and likely to become famous as a composer.

**Let Me Dream Again.** Song. Sullivan. 25

This very popular and beautiful song is here arranged for voices of medium range, with choice notes for high voices. Just as complete and even more desirable than some of the c. c. editions of other publishers. This song will be found in **Parlor Gems.**

**INSTRUMENTAL.**

For the aid of teachers and others, the pieces under this head have the key indicated by letters and the grade of difficulty (in a scale from 1 to 7) by figures.

**Tripping Waltz.** C, 2. J. W. Shryock. 25

**1876 Schottische.** C, 2. 25

Two easy and charming pieces, both for the parlor and for teaching purposes. Mr. Shryock displays great talent in this style of composition. The waltz is adapted to organ or piano.

**Flim-Flam Waltzes.** G, 3. Chas. Hambitzer. 35

Brilliant, showy, and popular in style.

**Tender Memories.** F, 3. Wm. R. Chapman. 35

Piano or organ. Written for and performed by the author at the obsequies of his intimate friend, the late Mr. R. W. Steves, of New York. Artistic, full of pathos and tender beauty.

**March of the Century.** C, 4. Wm. R. Chapman. 50

Written for and played with great *déclat* by the author's pupils in the late commencements and public-school exercises of New York City. Grand and effective, the baritone solo for the right hand being specially melodious.

**Love Echoes.** Idylle for Piano. G, 4. Wm. R. Chapman. 50

This represents the Alpine shepherd-girl sending back "love echoes" to the shepherd-boy's pipe. Full of melody and sweetness.

**Caprice de Concert.** D minor, 6. Wm. R. Chapman. 40

A brilliant concert piece and octave study. Mr. Chapman is young, cultured, talented, and very promising as a composer.

The following instrumental pieces by Alberto Himan are so beautiful, effective, and, in different ways, attractive, that they merit special attention, and will, I am sure, become very popular.

A little more than ten years ago, a boy fourteen years old, under the *nom de plume* of "Jules Egghard," wrote "La Biondine" and other things, that were published in Europe, reprinted in this country, and became popular throughout the civilized world. Having played the piano in concerts nearly round the world, he now settles down in New York to make for himself a reputation as a composer under his real name, Alberto Himan. These are some of his first effusions under this name. They are all carefully fingered.

"If ma dize to heaven, den I must do, too;  
But, pa, I'll frow down bread and butter for you."

And in the last verse:

"Dess Dord forlids us when He bakes daily bread!"

But the thrilling power of this song is, after all, largely due to the fact that it is so terribly true. How many in the last few years have been driven by these "shadows on the floor" to the poor-house, the insane asylum, and the grave! If any wonder how such things can be in this land of plenty, they find an answer in Mr. Work's other new and convulsively comic Irish song, "Mac O'Macorkity."

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## SOUVENIR DE NINA.

Modero. 10, 32.

Marche à l'italienne.

This has a sustained, ringing melody throughout, with a beautiful rippling accompaniment. Sure to please performers and listeners. Grade 4.

**Himan's Grand March.** Eb, 3. 40

Those who visited the Centennial last year will perhaps recognize this as there played by Gilmore's famous orchestra. Brilliant, and in the popular style.

**Sophie's Birthday Waltz.** G, 2. 30

A lovely little waltz for beginners, and pleasing to everybody.

**Everybody's Favorite Mazurka.** 4. 30

Brilliant and charming.

**Merry Maskers.** G and D, 3. 25

This gives two pieces to be played at the same time by one performer—one piece by the right hand the other by the left.

1. "Fisher's Hornpipe," and "Yankee Doodle," 2. "Der Freischuetz Waltz," and "Buy a Broom." The effect is very comical. The feat seems impossible to the listener, but is really not difficult, and is very useful to the performer in securing independence of hands. Interesting to everybody.

**Two Gems.** Farewell. D, 3. M. Brownold. 25

Return. A, 3. Alfred Smith. 25

These are both artistic and beautiful.

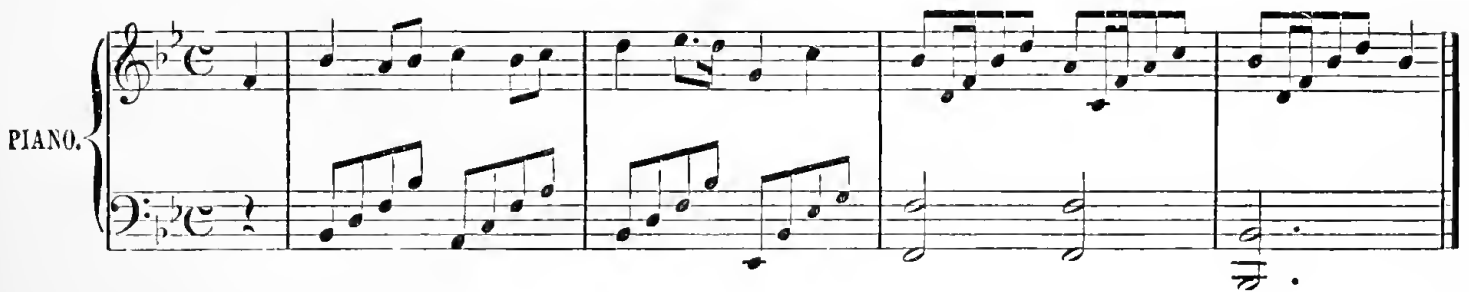
All the above pieces may be played upon either organ or piano.

To my Sister Lizzie.

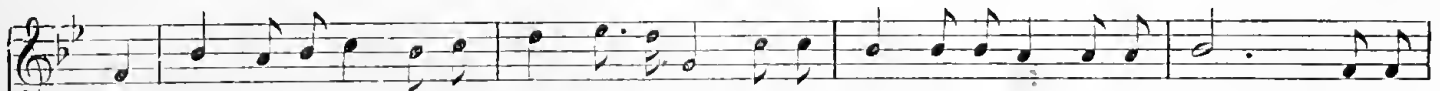
# GRANDFATHER'S CLOCK.

Words and Music by HENRY C. WORK.

No. 53.



3. My grand-fath-er said that of those he could hire, Not a ser - vant so faith - ful he found; For it  
4. It rang an a-larm in the dead of the night— An a - larm that for years had been dumb; And we



1. My grandfather's clock was too large for the shelf,—So it stood ninety years on the floor; It was  
2. In watching its pen - du-lum swing to and fro, Ma-ny hours had he spent while a boy; And in



wast-ed no time, and had but one de-sire— At the close of each week to be wound. And it  
knew that his spir - it was plum - ing for flight—That his hour of de-parture had come. Still the

tall - er by half than the old man himself, Though it weighed not a pennyweight more. It was  
childhood and man-hood the clock seemed to know And to share both his grief and his joy. For it

kept in its place—not a frown up-on its face, And its hands nev - er hung by its side; But it  
clock kept the time, with a soft and muffled chime, As we si - lent - ly stood by his side; But it

bought on the morn of the day that he was born, And was al - ways his treasure and pride; But it  
struck twenty-four when he en-tered at the door, With a bloom-ing and bean - ti - ful bride; But it

stopp'd short— nev - er to go a - gain— When the old man died.  
stopp'd short— nev - er to go a - gain— When the old man died.

stopp'd short— nev - er to go a - gain— When the old man died.  
stopp'd short— nev - er to go a - gain— When the old man died.

## CHORUS.

In exact time.

Nine-ty years, without slumber - ing (tick, tick, tick, tick), His life - seconds numbering (tick, tick, tick, tick), It

stopp'd short— nev - er to go a - gain— When the old man died.

**LATEST SHEET MUSIC—Vocal.**—THE FIRE-BELLS ARE RINGING. The latest new song and chorus by Henry C. Work, with splendid portrait of the author. With fire-boat accompaniment, it is irresistible. WE SHOULD LOVE EACH OTHER MORE. Song and Duet, or Song, Duet and Chorus. Words by E. R. Latta. Music by R. B. Mahaffey. Splendid and effective both in parlor and concert. Price 30 cents. NANCY LEE. Words by F. E. Weatherby. Music by Stephen Adams. An exceedingly popular sailor's song. F. flat. Price 25 cents.

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# Io vivo e T'amo

(I live and love thee)

## DUETTINO

BY

# F. CAMPANA.

5

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# IO VIVO, E T'AMO.

I LIVE AND LOVE THEE.

Translated and adapted by  
THEODORE T. BARKER.

F. CAMPANA.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic, followed by a crescendo to a forte (*rf*) dynamic, and then a decrescendo to a piano (*p*) dynamic with a *rall.* (rallentando) marking. The melody is played in the right hand, and the accompaniment is in the left hand.

*cantabile assai. (con affetto.)*

The first two lines of the song are set in a *cantabile assai. (con affetto.)* tempo. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Dammi chio li - bi là - li - to Che dal tuo lab - bro spi - ra" and "Let me inhale the fra - grant breath, That round thy lips is playing,".

The next two lines of the song continue the melody. The lyrics are: "Che mi con - for - ti là - u - ra Che sul tuo crin s'ag - gi - ra" and "Let me en - joy the balm - y air Through thy fair tress - es straying,".

*con èspress.*

*con forza.*

*portando la voce.*

The final two lines of the song are marked with *con èspress.*, *con forza.*, and *portando la voce.* The lyrics are: "Dam - mi che il ca - po op - pres - so Io ti ri - po - si in se - no" and "Let now this head op - press'd with care Close to thy breast be fold - ed,".

*con abbandona.**p rall. a tempo.*

*f*  
E nel be-a - to am ples - so  
Then, in a fond em - brace to share,

Sa - rò fe - li - ce ap - pien  
I shall be hap - py a - gain.

*a tempo.**rf rall col canto.**f con abbandono.**cantabile assai.*

E nel be-a - to E nel be-a - to am ples.so  
In fond em-bra - ces, Then in thy fond em - bra-ces

Dam-mi ch'io li - bi l'a - li - to  
Let me in-hale the fra - grant breath,

Che dal tuo lab-bro spi-ra  
That round thy lips is playing.

*f*

Sa - ro fe - li - ce, Sa - rò fe - li - ce ap - pien,  
I shall be hap - py, I shall be blest a - gain.

Che mi con-for - ti l'a - u - ra,  
Let me en-joy the balm - y air,

Che nel tuo crin s'ag - gi - ra.  
Through thy fair tress - es straying.



*f* Sa - rò fe - li - ce Sa - rò fe - li - ce ap - pien  
Ah! then how hap - py, how hap - py shall I be -

*f* Dam - mi che il ca - po op - pres - so lo ti ri - po - si in se - no  
Let now this head, op - press'd with care Close to thy breast be fold - ed -

*f* E nel be - a - - to am - ples - - so *rall.* Sa - rò fe - li - ce *più mosso. grazioso.* ap - pien, Con te mio  
Then in a fond em - brace to share I shall be happy a - gain. With thee my

E nel be - a - - to am - ples - - so Sa - rò fe - li - ce ap - pien,  
Then in a fond em - brace to share I shall be happy a - gain. *più mosso.*

*p* *rall.* *staccato a tempo.*

he - ne La vi - ta è a - mo - re *con anima. f* Io vi - vo e  
own one, Life's crown is lov - ing. I live, and

Le tue ca - te - ne son dol - ci al cor  
The chains that bind me, my heart ap - proves -

*animato deciso.*

t'a-mo Al-tro non bra-mo  
love thee, naught else de-siring.

Gloria e de-  
Both crown and

Io vi-vo e t'a-mo Altro non bramo  
I live and love thee, naught else de-siring.

*rf*

*con forza ed anima.**a tempo.*

- si - o  
longing

Angio - lo mi - o  
Ah! yes, my loved one

Vivo per te Gloria e de-  
I live for thee! de-sire and

Tu sei per me  
Thou art to me.

Vivo per te Gloria e de-  
I live for thee! de-sire and

*f*

*a tempo.*

- sio tu sei per me an - gio - - lo mi - o vi - vo per te Con te mio  
crown thou art to me! Be - lov - ed An - gel I live for thee! With thee my

- sio tu sei per me an - gio - - lo mi - o vi - vo per te  
crown thou art to me! Be - lov - ed An - gel I live for thee!

*cres.*

*grazia.*

*con passione.*

be - ne la vi - ta è a - mo - re.      Io vi vo e  
own one, life's crown is lov - ing.      I live and

Le tue ca - te - ne son dol - ci al cor  
The chains that bind me, my heart ap - proves!

*a tempo.*

t'a - mo al - tro non bra - mo      Gloria e de -  
love thee, no oth - er wanting      Both crown and

*a tempo.*

Io vi - vo e t'a - mo al - tro non bramo  
I live and love thee, no oth - er wanting!

*ff*

- si - o      An - gio - lo mi - o      Vi - vo per te!      Gloria e de -  
longing      Be - lov - ed An - gel      I live for thee!      desire and

Tu sei per me      Vi - vo per te!      Gloria e de -  
Thou art to me!      I live for thee!      desire and

*p a tempo.*

*con espress.*

-sio Tu sei per me An - gio - lo mi - o vi - vo per  
 crown thou art to me Be - lov - ed An - gel, I live for

*a tempo.* *f* *a piena voce.*  
 te Glo - riae de - si - o Tu sei per te An - - - gio - lo  
 thee! Crown of re - joic - ing Thou art to me! An - - - gel be -

*f* *a piena voce.*  
 te Glo - riae de - si - o Tu sei per te An - - - gio - lo  
 thee! Crown of re - joic - ing Thou art to me! An - - - gel be -

*marcato. f a tempo.*

*f rall a piacere.* *a tempo.*  
 mi - o Vi - vo per - te vi - vo per - te.  
 - lov - ed I live for thee! I live for thee!

*f* *a tempo.*  
 mi - o Vi - vo per - te vi - vo per - te.  
 - lov - ed I live for thee! I live for thee!

*ff a tempo.*

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A Favorite

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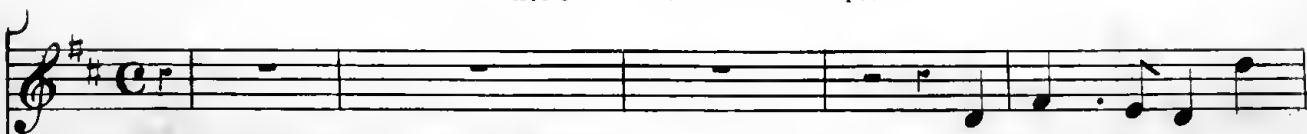
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**T. V. WIESENTHAL.**

New York - FIRTH, POND & CO. 4 Franklin Sq.

Voice.



PLAINTIVE, but not too Slow.

It's rare to see the

Piano

Forte.



morn - ing bleeze Like a bonfire frae the sea,

It's fair to see the



bur--nie kiss The lip o'the flowery lea An' fine it is on green hill side Where

hums the bon--ny bee, But ra--rer fair--er° fi--ner far, is the

In--gle side for me.

2

Glens may be gilt wi' gowans rare,  
 The birds may fill the tree,  
 And haughs hae a' the scented ware,  
 That simmer growth can gie;  
 But the cauty hearth where cronies meet  
 An' the darling o' our e'e  
 That makes to us a warld complete  
 O the Ingle sides for me.





# IOWA CORN SONG

*Mrs H. H. Lyness*

Ray W. Lockard  
By - Edward Riley  
George Hamilton



PRICE  
25¢

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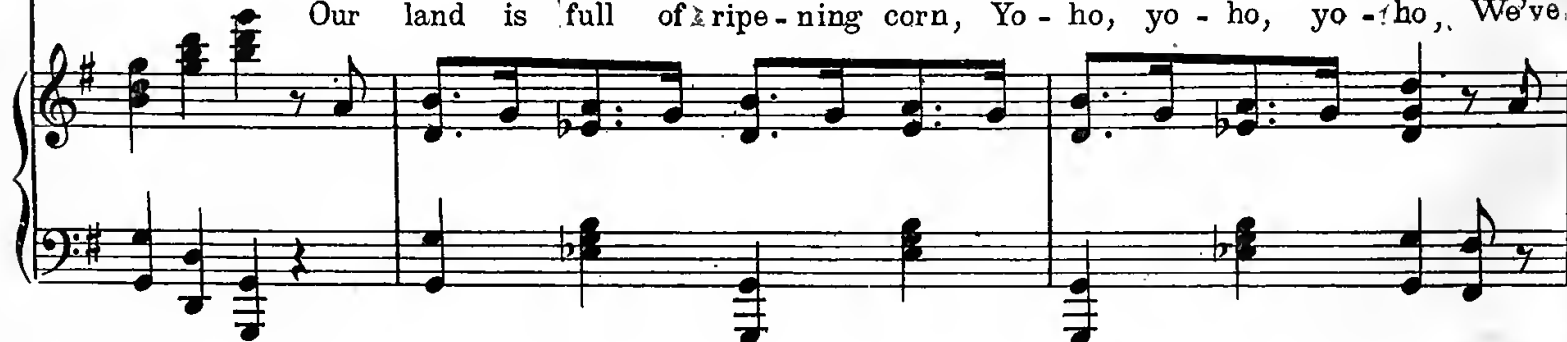
# Iowa Corn Song

Lyric by { RAY W. LOCKARD &  
GEORGE HAMILTON

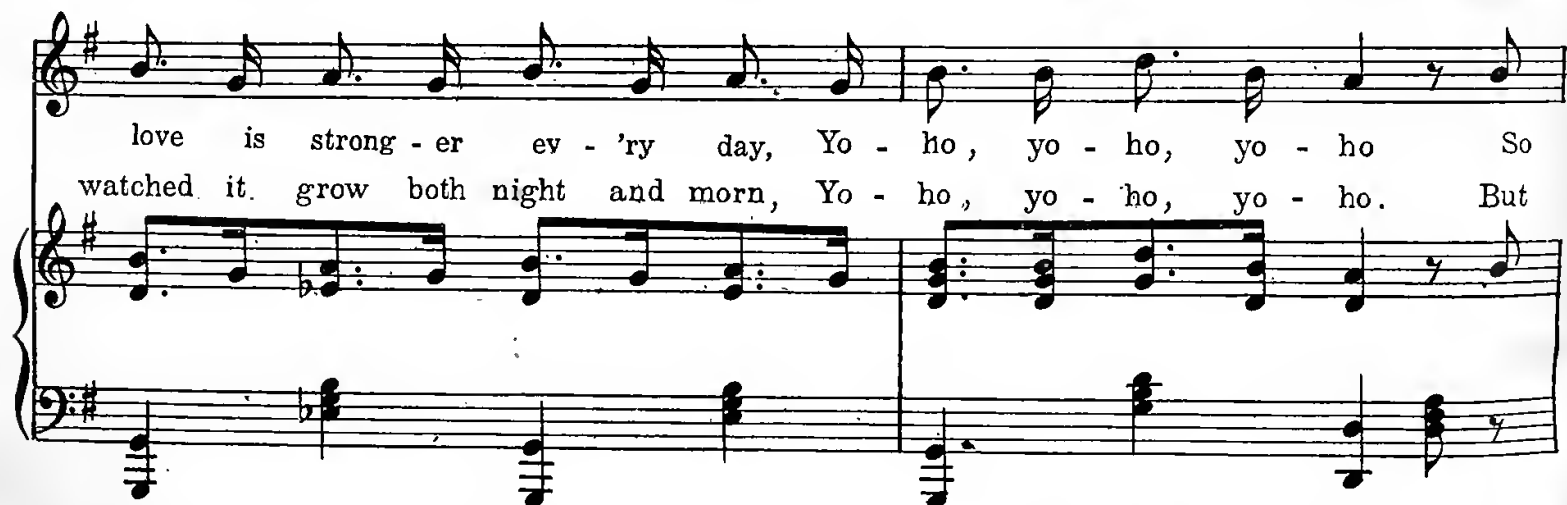
Music by EDWARD RILEY



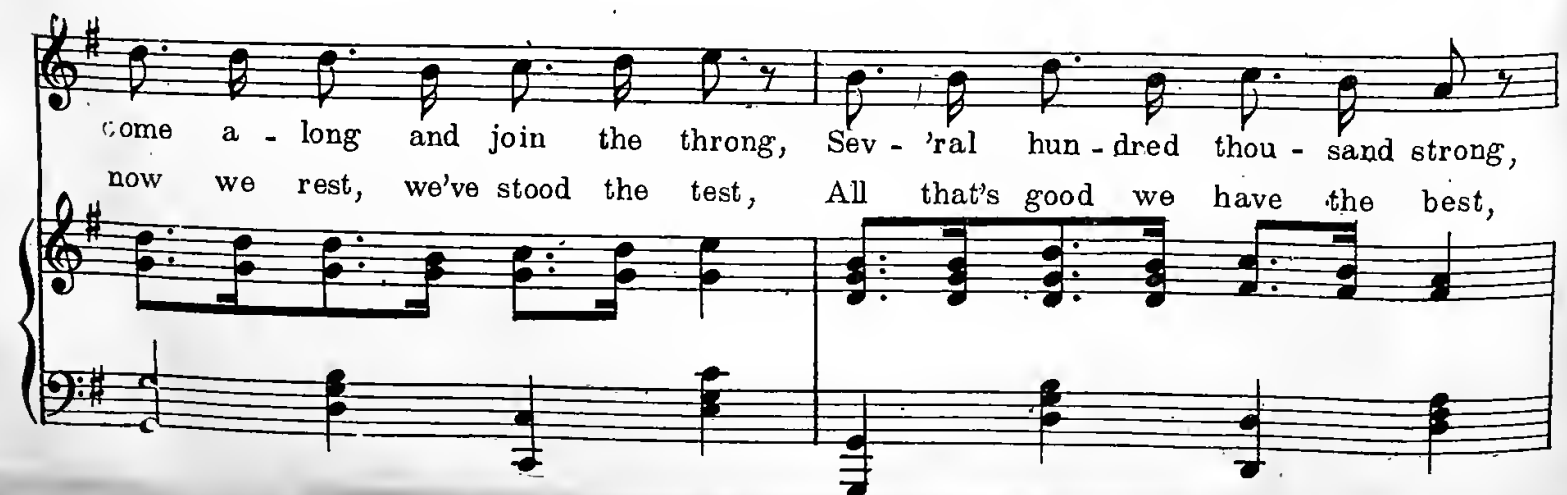
Let's sing of Grand old I - O - WAY, Yo - ho, yo - ho, yo - ho, Our  
Our land is full of ripe - ning corn, Yo - ho, yo - ho, yo - ho, We've



love is strong - er ev - 'ry day, Yo - ho, yo - ho, yo - ho So  
watched it grow both night and morn, Yo - ho, yo - ho, yo - ho. But



come a - long and join the throng, Sev - 'ral hun - dred thou - sand strong,  
now we rest, we've stood the test, All that's good we have the best,



As you come just sing this song, Yo - ho, yo - ho, yo - ho.  
 I - o - way has reached the crest, Yo - ho, yo - ho, yo - ho. We're from

**CHORUS**

I - o - way, I - o - way. State of all the land,

Joy on ev - 'ry hand. We're from I - o - way, I - o - way.

That's where the tall corn grows. We're from grows.

# TRY THESE ON YOUR PIANO

## Smiles Sweet Smiles

A Waltz Ballad

Lyric by RAY W. LOCKARD

Music by EDWARD RILEY

### CHORUS

musical score for 'Smiles Sweet Smiles' in 3/4 time, key of D major. The score includes a vocal line and a piano accompaniment. The piano part begins with a *dolce e legato* marking. The lyrics are: 'All through the day I've been think-ing of you and your smiles sweet smiles All through the night in my dreams comes your face and it'.

## Oh Boy! That Hula Hula Dance

Fox Trot Unique

Lyric by RAY W. LOCKARD

Music by EDWARD RILEY

### CHORUS

musical score for 'Oh Boy! That Hula Hula Dance' in 2/4 time, key of D major. The score includes a vocal line and a piano accompaniment. The lyrics are: 'Oh Boy! when you see that hu-la hu-la dance, It just makes you want to learn to prance, in old Ha-wai-i. With maid-en fair on the'.

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# IS BUT A LITTLE FADED FLOWER BALLAD

WORDS BY

FREDERICK ENOCH, ESQ.

Music by

J. R. Thomas.

2½

GUITAR.

3½

PIANO.

NEW YORK

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IT'S NOT A LITTLE FAVOR FLOWER

THE LITTLE FAVOR FLOWER

ATTACHED

THE LITTLE FAVOR FLOWER

THE LITTLE FAVOR FLOWER

THE LITTLE FAVOR FLOWER

THE LITTLE FAVOR FLOWER

# 'TIS BUT A LITTLE FADED FLOWER.

## BALLAD

J.R. THOMAS.

*Andante semplice.* ♩=126.

VOICE.

PIANO.

'Tis but a lit - tle fa - ded flow'r, But oh! how fond - ly

dear, 'Twill bring me back one gol - den hour, Through

5026



*espress* *p*

ma - ny through many a wea - ry year. I may not to the world im -

part The se - cret, the se - cret of its pow'r, But

*cres* *dim*

treasured in my in - . . most heart, I keep my fa . . ded

*p* *ritard* *colla voce*

flow'r, I keep my fa . . . . . ded flow'r.

'Tis but a lit - tle fa - ded flow'r, But oh! how fond - ly

*p*

dear, 'Twill bring me back one gol - den hour Through

*poco ritard*

ma - ny, through many a wea - ry year.

*p*

Where is the heart that doth not keep, With - in its in - most

core, Some fond re-membrance, hidden deep, Of

The first system of the musical score, measures 1-3. The vocal line begins with a half note 'core,' followed by a quarter rest, then a half note 'Some' and a quarter note 'fond'. This is followed by a half note 're-membrance,' and a quarter note 'hidden'. The system ends with a half note 'deep,' and a quarter note 'Of'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

days, of days that are no more. Who hath not saved some trifling

The second system of the musical score, measures 4-6. The vocal line continues with a half note 'days,' followed by a quarter rest, then a half note 'of days that are' and a quarter note 'no more.'. This is followed by a half note 'Who' and a quarter note 'hath'. The system ends with a half note 'not saved some' and a quarter note 'trifling'. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

thing, More prized, more prized than jewels rare? A

The third system of the musical score, measures 7-9. The vocal line begins with a half note 'thing,' followed by a quarter rest, then a half note 'More' and a quarter note 'prized,'. This is followed by a half note 'more prized than' and a quarter note 'jewels'. The system ends with a half note 'rare?' and a quarter note 'A'. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

fa - ded flow'r, a bro - ken ring, A tress of gol - den

*ritard* *tempo*

*colla voce*

The fourth system of the musical score, measures 10-12. The vocal line begins with a half note 'fa - ded flow'r,' followed by a quarter rest, then a half note 'a bro - ken ring,' and a quarter note 'A'. This is followed by a half note 'tress of gol - den'. The system ends with a quarter note. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo marking 'ritard' is placed above the vocal line at the start of measure 10, and 'tempo' is placed above the vocal line at the start of measure 11. The 'colla voce' marking is placed below the piano accompaniment in measure 10.

*ritard*

hair, a tress of gol . . . . . den hair.

*colla voce*

'Tis but a lit . tle fa . ded flow'r, But oh! how fond . ly

dear, 'Twill bring me back one gol . den hour, Through

*poco ritard*

many, through many a wea . ry year.



# Murphy's Irish Melodist



*Jan 11 1832 J. H. D.*

TIS THE LAST ROSE OF SUMMER  
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS  
FAREWELL BUT WHENEVER YOU WELCOME THE HOUR  
LOVES YOUNG DREAM  
MINSTREL BOY

3½

HAS SORROW THY YOUNG DAYS SHADED  
OFT IN THE STILLY NIGHT  
MEETING OF THE WATERS  
HARP THAT ONCE THROUGH TARA'S HALL

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# 'TIS THE LAST ROSE OF SUMMER.

(QUI SOLA, VERGIN ROSA.)

*Larghetto*

The first system of the musical score is in 3/4 time, marked *Larghetto*. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The key signature has one flat (Bb).

'Tis the  
Qui

The second system of the musical score continues the vocal and piano parts. The vocal line has lyrics: "last rose of sum-mer, Left bloom-ing a-lone; All her so-la, ver-gin ro-sa, Como puoi tu fio-rir? An-". The piano accompaniment provides harmonic support with chords and single notes.

The third system of the musical score continues the vocal and piano parts. The vocal line has lyrics: "love-ly com-pan-ions are fad-ed and gone; No co-ra mezzo a-seo-sa, e pres-so gia amo-rir! Non". The piano accompaniment continues with harmonic support.



*ad lib.* *a tempo*

flow - - er of her kind - real, No rose - - - bud is nigh, To re -  
 la per - te ru - gia - de, gia col - - ta sei dal gel! Il

flect back her blushes, Or give sigh for sigh!  
 ca - - po tuo gia ca - de, Chi - - no sul ver - de stel!

I'll not leave thee, thou lone one, To  
 Per - - che so - la, i - gno - ra - - ta Lan - -

pine on the stem; Since the love - ly are sleep - ing, Go  
 guir nel tuo giar - din? Dal ven - - to tor - men - ta - - ta In

sleep thou with them; Thus kind - - - ly I seat - ter Thy  
 preda a un rio de - stin? Sul ce - - - spi - te tre - man - te Ti

*ad lib. a tempo.*

leaves . . . . . o'er the bed . . . . . Where thy mates of . . . . . the . . .  
 col - - - go, gio - vin fior! . . . . . Su que - - - sto co - re a -

gar - den Lie scent - - less and dead.  
 man - - te co - - si mor - rai d'a - mor.

*dim. e rit.*

So soon may I follow,  
 When friendships decay,  
 And from love's shining circle  
 The gems drop away!  
 When true hearts lie withered,  
 And fond ones are flown,  
 Oh! who would inhabit  
 This bleak world alone!

# SONGS THAT HAVE "CAUGHT ON."

**HIDE BEHIND THE DOOR WHEN PAPA COMES.** Song and Refrain. By Collin Coe. Price 35 cents.

1. When the little stars are twinkling at the close of day, And ev'ry-body's coming home to rest; When the evening lamp is burning and the merry children play,  
2. On, the little curl-y heads that hide away from you! Together whispering there behind the door! How you'd miss them, if forever they should si-lent be,

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**PRETTY NELLIE DOLAN.** Song and Refrain.

Words by C. B. Perkins. Music by Harry J. Ballou. Price 40 cents.

1. Oh, Far-mer Do-lan has a farm, 'tis just out-side the town, . . . And a pret-ty daugh-ter Nel-lie, who's the pride of  
2. Her fa-ther in the door-way while sits rest-ing from the day, . . . With his well-brown'd pipe be-tween his lips, his eyes all  
3. The well-kept build-ings elu-ter round, the low-ing kine are there, . . . And the tra-grance of the new mown hay is float-ing

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**LOVING EYES OF VIOLET BLUE.**

J. C. Macy. Price 50 cents.

1. Lov-ing eyes of vio-let blue, Hope and joy I see in you! And you shine like drops of dew, Like the  
2. Though I wan-der far a-way, Tho' I roam for many a day, From your light I can-not stray, From your  
3. Get the eyes that I love well, Spec-ding more than thou canst tell, I would ha-ger 'neath thy spell, I ver-

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**BIRDLING, WHERE HAVE YOU FLOWN?** Waltz Song.

Words by J. Barker. Music by Edward Holst. Price 40 cents.

*Moderato.*  
Lit-tle bird, come back to your nest, Come and rest 'neath thy moth-er's breast. Ah, . . . .

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**LULLABY, MY DARLINGS.** Song and Refrain.

Words by Wm. H. Gardner. Music by Harry J. Ballou. Price 40 cents.

1. The lights are lit a-cross the hall; I hear the chil-dren's moth-er call, "Oh, come, each lit-tle sleep-y head, It's  
2. Each lit-tle head is bur-iel deep With-in the spell of gen-tle sleep; Each spark-ling eye and smil-ing face Seem  
3. Then down the stairs she soft-ly goes, Still think-ing of each dar-ling rose; She whis-pers "Pa-pa, come and see Gur-

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# I WILL BE TRUE TO THEE.



Written and composed by STEPHEN C. FOSTER.

Moderato.



The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the piano introduction in B-flat major, 2/4 time, marked 'Moderato.' The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The second system continues the piano introduction. The third system introduces the vocal melody with the lyrics '1. I will be true to thee Though I'. The piano accompaniment continues beneath the vocal line.

share in thy worst des - pair, I will be true to

thee, Though my own heart be bowed with care. Though

cold neg - lect up - on thy hopes may fall, Though fears of death may

hov - er near thy soul, Though fu - - neral knells up - on thine ears may toll, Yet

I will be true to thee, I will be true to

The first system of the musical score for 'I will be true to thee'. It features a vocal line in G major (one sharp) and a piano accompaniment in G major. The vocal line begins with a half note G, followed by a quarter note A, an eighth note B, and a quarter note C. The piano accompaniment starts with a half note G in the right hand and a half note G in the left hand, followed by a series of chords and single notes.

thee,..... I will be true to thee.

The second system of the musical score. The vocal line continues with a half note D, a quarter note E, an eighth note F, and a quarter note G. The piano accompaniment continues with a series of chords and single notes, ending with a double bar line.

The third system of the musical score. The vocal line continues with a half note A, a quarter note B, an eighth note C, and a quarter note D. The piano accompaniment continues with a series of chords and single notes, ending with a double bar line.

2  
 I will be true to thee,  
 Though I roam in a far off land,  
 Whether on earth or sea,  
 In a bower or desert strand,  
 Though darkest clouds may mar the morning beams,  
 And vapors dull may settle on the streams,  
 Though blighting Time destroy thy fondest dreams,  
 Yet I will be true to thee,  
 I will be true to thee,  
 I will be true to thee.

3  
 I will be true to thee;  
 I will pray for thee night and day;  
 Wilt thou be true to me,  
 As in years that have rolled away?  
 When all thy childhood's dearest hopes have fled  
 And gloomy visions linger round thy head,  
 When all thy dear and early friends are dead,  
 Then I will be true to thee,  
 I will be true to thee,  
 I will be true to thee.

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# JENNY GREY.

3

Poetry by Benjamin Jones.

Music by Geo. R. Poulton.

*Moderato.*

mp

The piano introduction is in G major, 6/8 time, marked *Moderato*. It consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Twas whis - per'd at part - ing I soon should for - get, That my

mp

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

love like the sun - light would van - ish a - way; But thy lov'd im - age clingeth to

The second system of the vocal melody and piano accompaniment, continuing the musical and lyrical themes.

mem - o - ry yet, And this ho - som still beats for thee sweet Jen - ny Grey. Tho'

*ritardando.*

The final system of the vocal melody and piano accompaniment. The piano part concludes with a *ritardando* marking, indicating a gradual slowing down of the tempo.



friends should be - tray me, and slan - der de - - fame. Thy

last words at part - ing my spir - it shall thrill; "Re - mem - ber in sor - row, in

joy and in pain, One heart shall be faith - ful, un - chang - a - ble still.

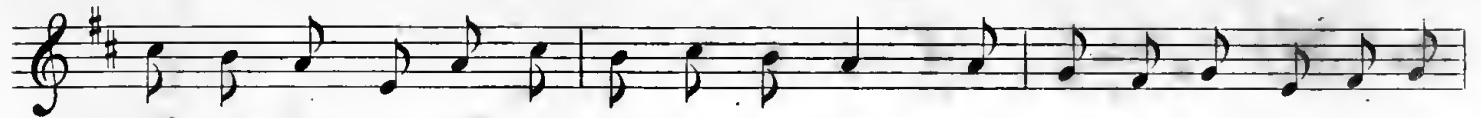
## 2nd. Verse.



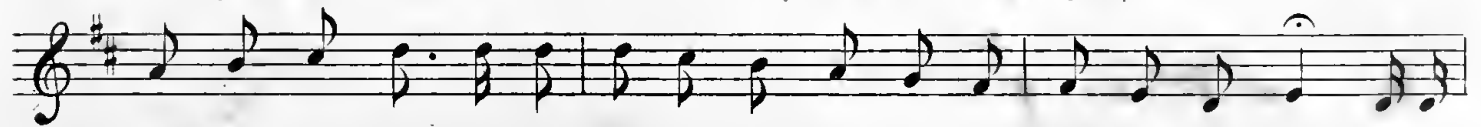
The heather-bells blooming on mountain and hill Are flinging their sweet-scented



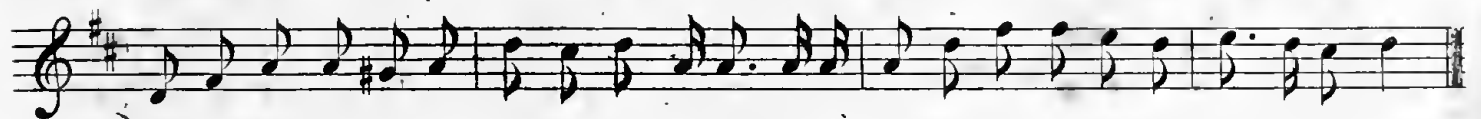
breath to the gale; But thy mild eye of blue is more beau-ti-ful still, And thy



voice soft-er far than the soft sigh-ing gale. The mild bee is humming, the



blithe birds are dart-ing O'er leaf-let and blos-som, from cir-clet and spray, And I



join in their joy, for thy last words at part-ing In my glad ear are ringing, My lov'd Jenny Grey!

## 3rd. Verse.



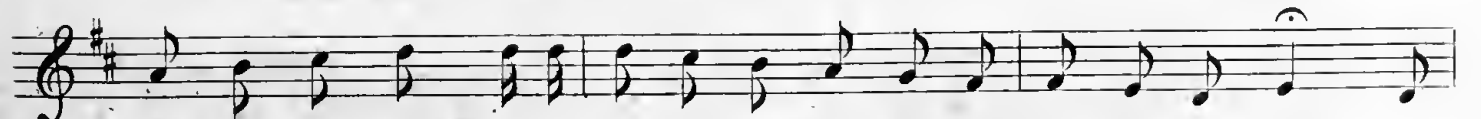
Thou hast said thou dost love me, let fate do her will, This bliss-ful as-sur-ance she



can-not des-troy; No pleas-ure can heighten, No sor-row can chill, No



sadness em-bit-ter that sweet cup of joy; And long as life's flame on its



al-tar shall burn, Like that blossom which bends to the sun's gold-en ray, The



fond eye of love to thy brightness shall turn, And bask in thy beau-ty, oh sweet Jenny Grey!



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| 27. Come in and shut the door. ( <i>Oh! do not stand so long outside</i> ) | CALCOTT.            | 25. |
| 28. Her bright smile haunts me still. <i>Tis years since last</i>          | W.T. WRIGHTON.      | 25. |
| 29. Juanita. ( <i>Soft o'er the fountain</i> )                             | HON. MRS. NORTON    | 30  |
| 30. Napolitaine I am dreaming of thee.                                     | A. LEE.             | 25. |
| 31. Dreams. ( <i>Oh! I have had dreams</i> )..... <i>Revue</i> .....       | FAUSTINA H. HODGES. | 30. |
| 32. O Take me to thy heart again. .... (E b) .....                         | BALFE.              | 25. |
| 33. Scenes that are brightest. ....  | W.V. WALLACE.       | 25. |
| 34. Why do summer roses fade. ....   | GEO. BARKER.        | 25. |
| 35. Gentle ray of sunlight. ....   | W.T. WRIGHTON.      | 25. |
| 36. There's somebody waiting for me. ....                                  | CH. GLOVER.         | 15. |
| 37. Three fishers went sailing. ....                                       | HULLAH.             | 30. |
| 38. I'm a spirit young and fair. ....                                      | FR. SHRIVALL.       | 30. |

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القرار رقم ١٢٣٤٥٦

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# JUANITA.

## SPANISH BALLAD

(For One or Two Voices.)

Arr. by W. D.

Hon. Mrs. NORTON.

*Allegretto.*

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melody with triplets and slurs, while the left hand provides a steady bass line. The piece begins with a piano (*p*) dynamic.

Piano accompaniment for the first system of the vocal melody. The right hand continues the melodic line with slurs and triplets, while the left hand provides harmonic support. The dynamic is marked mezzo-forte (*mf*).

Vocal melody for the first line of the song. The melody is in 3/4 time, key of B-flat major, and features a soft (*1. Soft*) dynamic. The lyrics are: "Soft o'er the foun - tain, Ling'ring falls the southern moon,"

Vocal melody for the second line of the song. The melody continues in 3/4 time, key of B-flat major, with a soft (*2. When*) dynamic. The lyrics are: "When in thy dream - ing, Moons like these shall shine a - gain,"

Piano accompaniment for the second system of the vocal melody. The right hand features a melodic line with slurs and triplets, while the left hand provides harmonic support. The dynamic is marked piano (*p*).

Far o'er the mountain Breaks the day too soon;  
And daylight beam-ing Prove thy dreams are vain;

In thy dark eye's splen-dor, Where the warm light loves to dwell,  
Wilt thou not re-lent-ing, For thy ab-sent lov-er sigh,

Weary looks, yet ten-der Speak their fond fare-well,  
In thy heart con-sent-ing To a pray'r gone by.

*Ni - ta! Jua-ni - ta! Ask thy soul if we should part! Ni - ta! Jua-*

*Ni - ta! Jua - ni - ta! Let me lin - ger by thy side! Ni - ta! Jua -*

*tenderly.*

*- ni - ta! Lean thou on my heart.*

*- ni - ta! Be my own fair bride.*





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4.	They tell me I shall Love again..... <i>S. Glover.</i>	29.	When I knew You, long ago..... <i>Stephen Glover.</i>
5.	Minstrel of the Tyrol..... <i>Henry Russell.</i>	30.	Juanita..... <i>Hon. Mrs. Norton.</i>
6.	I cannot Mind my Wheel, Mother..... <i>George Linley.</i>	31.	I have Come from a Happy Land..... <i>R. A. Smith.</i>
7.	Come to this Heart so Lonely..... <i>Sarti.</i>	32.	Star of my Soul..... <i>B. S. Barclay.</i>
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10.	O, Sing to Me..... <i>G. A. Osborne.</i>	35.	Household Words..... <i>John Blockley.</i>
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12.	Mountain Maid..... <i>Thomas Sinclair.</i>	37.	Sunny Dreams of Childhood..... <i>Harroway.</i>
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14.	Sunny Hours of Childhood..... <i>Harroway.</i>	39.	Does he Love me?..... <i>F. Katzenbach.</i>
15.	My Mountain Home..... <i>G. A. Hodson.</i>	40.	I am Returning to Thee, Annie..... <i>George Barker.</i>
16.	Maid of Judah..... <i>Stoman.</i>	41.	Gipsy's Wild Chant..... <i>Alexander Lee.</i>
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21.	Forget me not..... <i>Hon. Mrs. Norton.</i>	46.	Oh, Take me to thy Heart again..... <i>M. W. Balfe.</i>
22.	Oh, Cast that Shadow from thy Brow....	47.	Buy a Broom..... <i>Madame Vestris.</i>
23.	What's a Tear?..... <i>M. W. Balfe.</i>	48.	To Linger near Thee; <i>Air, LAST WALTZ OF Weber</i>
24.	Thou hast Left me to my Sorrow..... <i>Austin Phillips.</i>	49.	A Place in thy Memory, Dearest..... <i>Miss Smith.</i>
25.	I'm Leaving Thee in Sorrow, Annie..... <i>George Barker.</i>	50.	By the Margin of Fair Zurich's Waters..... <i>Alexander Lee.</i>

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# \* JUANITA.

## SPANISH BALLAD.

VOCAL BEAUTIES. No 30.

(SOLO or DUET)

Composed by

The Hon. Mrs. Norton.

Allegretto.

PIANO.



The piano introduction is written for a grand piano in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The music starts with a piano (p) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are several trills and triplets indicated by '3' over the notes.



This section continues the piano accompaniment. It features a melody in the right hand and a supporting bass line in the left hand. The dynamics include mezzo-forte (mf). The notation includes various musical symbols such as slurs, ties, and triplets.

1<sup>st</sup> Voice.



The first voice part is written on a single staff with a treble clef. It follows the same key signature and time signature as the piano introduction. The melody is simple and melodic, with some rests.

1<sup>st</sup> Verse. Soft

o'er the foun-tain,

Ling'ring falls the southern moon;

2<sup>d</sup> Voice.



The second voice part is written on a single staff with a treble clef. It follows the same key signature and time signature. The melody is simple and melodic, with some rests.

2<sup>d</sup> Verse. When

in thy dream-ing,

Moons like these shall shine a-gain



This section continues the piano accompaniment. It features a melody in the right hand and a supporting bass line in the left hand. The dynamics include mezzo-forte (mf). The notation includes various musical symbols such as slurs, ties, and triplets.

Far over the mountain Breaks the day too soon!

And daylight beam-ing Prove thy dreams are vain.

In thy dark eye's splendor, Where the warm light loves to dwell,

Wilt thou not, re-lent-ing, For thine ab-sent lov-er sigh,

Slower.

Weary looks, yet ten-der, Speak their fond fare-well!

In thy heart con-sent-ing To a prayer gone by!

Slower.

a Tempo.



Ask thy soul if we should part? Ni ta! Jua

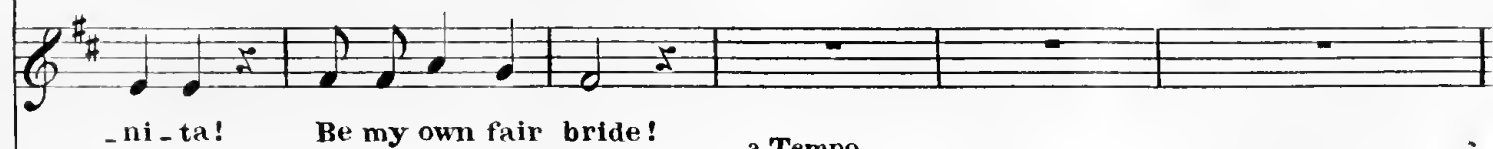
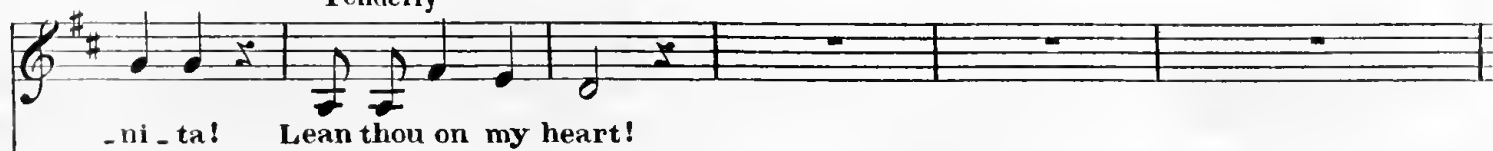


Let me lin - ger by thy side? Ni ta! Jua

a Tempo.



Tenderly



a Tempo.



# Choice Selection of Music

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### VOCAL.

#### We have met, loved, and parted.

Song and chorus. (EASTBURN)..... 35  
One of the best songs in print, and destined to become immensely popular. The melody is pleasing, and in the popular style,—one which, after hearing, we find ourselves unconsciously "humming."  
"We have met, we have loved, we have parted,  
As others have done oft before,  
And I ever will prove as true-hearted  
As when we were pledged in the yore.  
Joys of the world cannot sever  
The links that have bound thee to me,  
And the smiles of another can never  
Evanish my dreaming of thee." 30  
Same, for Quilts..... 30

#### Lady Blue's Ball. T. E. BROWLOW. 30

Lively comic song.

#### Only this I ask of Thee. Song and chorus. (EASTBURN)..... 35

A special favorite; charming melody.  
"Life has brought me many changes,  
Many more may bring me still;  
But the fortune that estranges,  
Life, and more than life, must kill.  
For in spirits thou hast met,  
As the inmate with the air,  
Thou' the bonds of hope be blighted,  
Love's sweet flowers shall blossom there." 30

#### Golden Moments. Wm. H. NEVIL. 35

Beautiful.

#### The Little Homeless One; or, "No One to Kiss me Good-Night." Song and chorus. (EASTBURN)..... 35

A song that appeals directly to the heart, the music being unsurpassed by that of any song of the same character.  
"This earth is a kingdom of glory  
When bosoms are warbling with love,  
And giving to poor little children  
Is leading the Father above.  
Then ply, oh, ply the homeless,  
Who sigh for a friend that is true:  
The bread that is cast on the water,  
May some day return unto you." 30

#### Vanished Dreams. Eastburn..... 30

Very pretty ballad.

#### Meet me with a kiss. Song and chorus. (EASTBURN)..... 35

A pleasing song, of whose merry strains we never tire.  
"Then meet me with a kiss,  
When I come home to-night;  
Let me find my darling waiting at the door;  
Oh, let me read a bliss  
In thine eyes loving light,  
Let me feel the same devotion as of yore." 30

#### Thine Alone. Song and chorus. (E. MACK)..... 30

Abounding with sweetness.

#### Sweetly Sleep. Solo or duet and chorus. (D. H. WORMAN)..... 30

Suitable for serenades; pretty melody, neatly harmonized.  
"Sweetly sleep, sweetly sleep,  
Happy be thy dreams;  
Angels hover near thy cottage,  
Happy be thy dreams." 30

#### The Famine of the Heart. Song and chorus. (E. MACK)..... 30

Sentimental song; plaintive melody.

"Sighing, sighing, day by day,  
Weeping weary, lonely tears,  
Longing for a loving soul and face;  
One to learn our hopes and fears;  
Sighing on and growing faint,  
Aiming to conceal by art,  
Seeming merry while we die,—  
Die from famine of the heart." 30

#### Lord is in His Holy Temple. Sentences. (MRS. MARY MORRISON)..... 20

#### They think I have forgotten Thee. (Wm. H. NEVIL)..... 30

The growing popularity of this gem of song is a sure proof of its merit.

#### Little brown jug. (EASTBURN)..... 30

Only correct edition.

"My wife and I lived all alone,  
In a little log hut, we called our own;  
She levd' gin, and I levd' rum,  
I tell you what, we'd lots of fun." 30

#### He who bore the cross for me. (E. MACK)..... 35

Solo or duet, with quartette chorus, sung at the principal churches in Philadelphia and New York. Decidedly one of the best sacred songs in print.

"Saviour, at the evening hour,  
When my weary feet may rest,  
Gently, kindly lead me still  
In the way thou knowest best!  
Peace, my soul, for evermore!  
Thou the conqueror shalt be:  
Thine the watchword of thy shield,  
He who bore the cross for me." 35

#### Died in the Streets. (EASTBURN) 35

Very plaintive.

The laborer over and done,  
The sun has gone down in the west;  
The birds are asleep every one,  
All nature has gone to its rest.  
But one little sleeper is out in the cold,  
Alone in the rain and sleet,  
There's no one to greet him with welcome  
Kiss, or list for his coming feet." 35

#### Bright be the Place of thy Soul. (J. WRIGHT)..... 35

Contralto solo suitable for good singers.

#### I am sitting sad and lonely.

Song and chorus. (A. H. ROSEWINE) 30

An exquisite melody.

"I am sitting sad and lonely,  
Where evening shadows fall,  
Dreaming o'er the dreams which only  
Thoughts of other days recall;  
And the zephyrs, gently sighing,  
Bring a dirge so soft and low,  
O'er the graves of hopes now lying  
'Neath the shades of long ago." 30

#### My Secret (Mein Geheimniss.) (E. WOLSEFFER)..... 35

With German and English words. Suitable for a good singer. Sung at the principal concerts throughout the United States.

#### The Little Gutter Shoe. Song and chorus. (E. LINWOOD)..... 30

A lively song, with excellent melody.

"Now early in the morn I heard  
A tapping at the door;  
And some one said, 'I think I left  
A shoe upon your floor.'  
I turned, and, to my great surprise,  
There stood a lass so nice;  
I vowed I'd win her for my bride,  
No matter what the price." 30

#### Sing me that Old Familiar Song. Song and chorus. (J. J. HAMAN)..... 30

To hear is to admire it. Sweet, flowing melody, wedded to exquisite words.

#### The Kettle and the Clock. Song and chorus. (EASTBURN)..... 35

A song that cannot fail to suit the most fastidious, the chorus is grand, effective, the ticking of the clock and singing of the kettle being ingeniously interwoven in the music.

"On a lone Sabbath eve, when our mother  
In a shroud of the cold snow lay,  
I move up my chair to the kitchen hearth,  
And I yield to the thought that play.  
A good I would plan for my fellow man  
Ere the wrinkles are on my brow,  
Then I ask in my mind what I shall begin,  
And the tick, tick, to me now." 35

#### "Planchette." Song and chorus. (EASTBURN)..... 35

One of the most charming little comic songs published.

#### When in the Stillness of the Night. (J. & KOCHER-PROFFER)..... 30

Sacred solo and quartette, sung in the principal churches of Philadelphia and New York. Beautiful melody, harmonized in a masterly manner.

#### My Love to All at Home. Song and chorus. (ALICE HAWTHORNE)..... 35

A perfect gem of song. The oftener we hear it, the more we admire it.

"Oh, give my love to all at home,  
To each and every friend;  
My kind regards to those I love,  
'Tis all I have to send." 35

#### Salute of the Dells. Song and chorus (EASTBURN)..... 30

A lively little song, sure to please.

#### When the Shadows of Evening had Fallen. Song and chorus (EASTBURN)..... 30

A sweet flowing melody, of more than ordinary merit.

#### When Mother Married Pap. Song and chorus. (EASTBURN)..... 30

This song never fails to create mirth and laughter whenever performed, and is suitable for ladies to sing in the parlour, there being nothing objectionable in the words.

#### Friends of our Early Days. (EASTBURN)..... 35

A song for good singers. Once heard, never forgotten.

"Friends of our early days,  
How soon they vanish;  
Oh, could we only gaze  
On dear ones of old!" 35

#### Never Censure. (EASTBURN)..... 30

Charming melody, with beautiful words.

"Should you feel inclined to censure  
Faults you may in others view,  
Ask your own heart, ere you venture,  
If it has not feeling too,  
Let not friendly vows be broken;  
Rather strive a friend to gain;  
Many a word in anger spoken  
Finds its passage home again." 30

### INSTRUMENTAL.

#### "All the Rage" Schottische. (CHAS. N. MANN)..... 30

The best dancing schottische in print.

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Easy piece for beginners, in waltz style.

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Time well marked; excellent melody.

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Good practice; a pretty melody.

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Not difficult; cheerful and pleasing.

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Full of life; a good composition.

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Shewy and brilliant; with easy bass.

#### Philopona Waltz. (T. M. HART) 30

Sweet, flowing melody.

#### Hither, ye Faithful. (ADESTE FIDELIS) (BERNARD)..... 10

Fine transcription of this popular hymn.

#### Etude Schottische. (W. WOLSEFFER)..... 30

Excellent practice and pleasing melody.

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Spirited and pleasing, with castanet accompaniment.

#### Ristori Galop Quadrilles. (J. H. WOLSEFFER)..... 40

With figures for dancing.

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Pleases all who hear it.

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Novel and pleasing; good for dancing.

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Sprightly and pleasing.

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Danced at all the watering places.

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Excellent practice, and shewy style.

#### Dream-Land Schottische. (T. A. BECKET)..... 30

Rich in melody; not difficult.

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Shewy, neat, and pleasing.

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Easy and attractive.

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Bold and pleasing.

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Ally and effective.

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A brilliant and effective composition.

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Lively and taking.

#### Ellan Polka. (R. PABST)..... 30

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Sparkling and very pretty.

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# Kiss me, Mother, Kiss your Darling.

Song and Chorus.

---

Words by

LETTA C. LORD.

Music by

GEO. F. ROOT.



CHICAGO:

PUBLISHED BY ROOT & CADY, 67 WASHINGTON STREET.

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# KISS ME, MOTHER, KISS YOUR DARLING.

Words by LETTA C. LORD

Music by GEO. F. ROOT.

*Tenderly.*

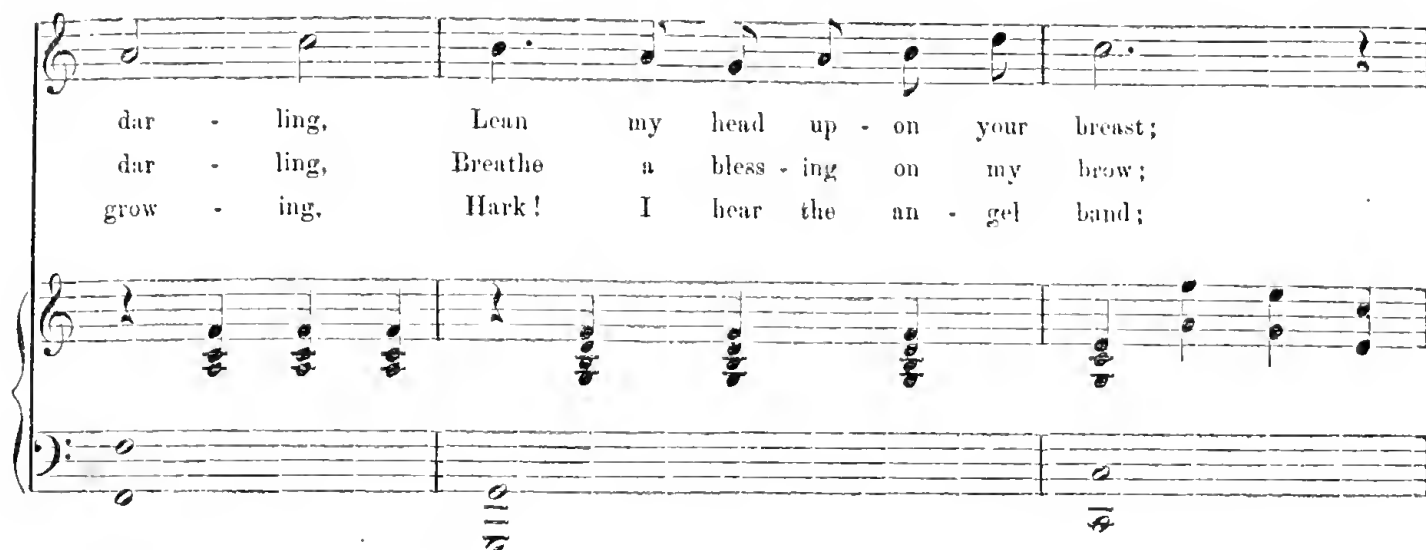
PIANO.

The piano introduction is written in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first system of the song features a vocal melody on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a whole rest, followed by a half note, and then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

1. Kiss me, Moth - er, kiss your  
2. Kiss me, Moth - er, kiss your  
3. O, how dark this world is

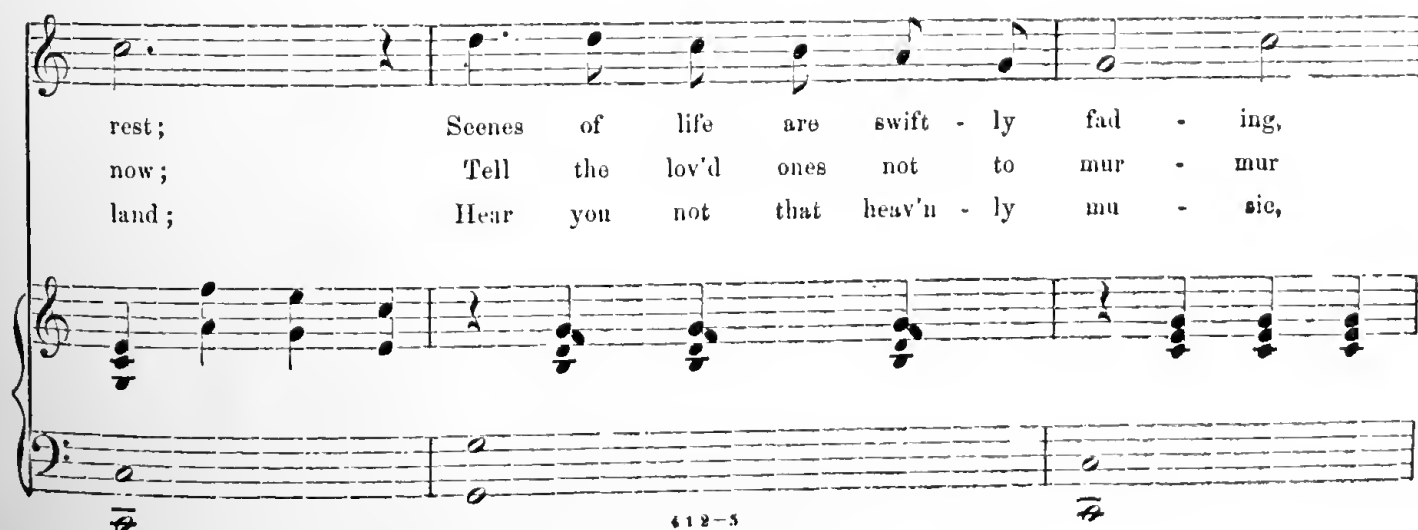
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dar - ling,      Lean      my   head   up - on   your   breast;  
 dar - ling,      Breathe      a   bless - ing   on   my   brow;  
 grow - ing,      Hark!      I   hear   the   an - gel   band;



Fold   your   lov - ing   arms   a - round   me,      I   am   wea - ry,   let   me  
 For   I'll   soon   be   with   the   an - gels,      Faint - er   grows   my   breath   e'en  
 How   I   long   to   join   their   num - ber      In   that   fair   and   hap - py



rest;      Scenes   of   life   are   swift - ly   fad - ing,  
 now;      Tell   the   lov'd   ones   not   to   mur - mur  
 land;      Hear   you   not   that   heav'n - ly   mu - sic,

Bright - er seems the oth - er shore; I am stand - ing by the  
 Say I died our flag to save, And that I shall slum - ber  
 Float - ing near so soft and low: I must leave you— fare - well,

riv - er, An - gels wait to waft me o'er.  
 sweet - ly In the sol - dier's hon - or'd grave  
 Moth - er! Kiss me once be - fore I go.

### CHORUS.

*Alr*  
 Kiss me Moth - er, kiss your dar - ling,  
*Alto*  
 Kiss me Moth - er, kiss your dar - ling, kiss your dar - ling, Moth - er,  
*Tenor*  
 Kiss me Moth - er, kiss your dar - ling, kiss your dar - ling, Moth - er

Lean my head up - on your breast; Fold your lov - ing arms a -

Lean my head up - on your breast, up - on your breast..... O fold your

Lean my head up - on your breast; Fold your lov - ing arms a -

round me, I am wea - ry, let me rest.

lov - ing arms a - round me, Moth - er, I am wea - ry, let me rest.

round me, I am wea - ry, let me rest.

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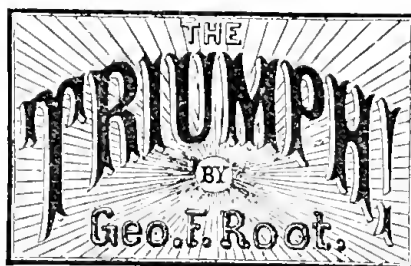
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# THE LAMENT OF THE IRISH EMIGRANT



*THE Hon. Mrs. Pier Richards*



MUSIC BY

**WILLIAM R. DEMPSTER.**

5

Published by S. BRAINARD'S SONS Cleveland



# THE LAMENT OF THE IRISH EMIGRANT.

Portraying the feelings of an Irish peasant previous to his leaving home, calling up the scenes of his youth under the painful reflection of having buried his wife and child, and what his feelings will be in America.

Words by the Hon. Mrs. Price Blackwood.

*Larghetto e grazioso con affettuoso.*

Music by W. R. DEMPSTER.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Larghetto e grazioso con affettuoso'. The introduction consists of two systems of piano accompaniment. The first system includes dynamic markings of *f* (forte) and *p* (piano). The second system is a continuation of the piano accompaniment. The vocal melody begins in the third system with the lyrics: 'I'm sitting on the stile Mary, Where we sat side by side,..... On a'. The piano accompaniment continues throughout the vocal line. The vocal line continues in the fifth system with the lyrics: 'bright May morning long ago. When first you were my bride..... The'. The piano accompaniment concludes the piece with a final chord.



*cresc.* *sotto voce*

corn was springing fresh and green, And the lark sang loud and high, ..... And the

*e con espress.* *cresc.*

red was on thy lip Mary And the love light in your eye ..... And the

*rall. ad lib.*

red was on thy lip Mary and the love light in ..... your

eye .....

4981

The place is lit - tle chang'd, Mary, The day as bright as then; The

*Con anima.* *cresc.* *f*

lark's loud song is in my ear, And the corn is green a - gain! But I

*f* *f* *pp*

*Sotto voce e con espress.* *cresc.*

miss the soft clasp of your hand, And your breath warm on my cheek, ..... And I

*Legato.*

still keep list'ning for the words, You never more may speak, ..... And I

*rall.*

still keep list'-ning for the words You never more may speak.

*colla voce.*



*crese.*

*f* *p*



'Tis but a step down yon - der lane, And the little church stands near,..... The

*staccato sempre.*



*Lento.*

church where we were wed, Mary, I see the spire from here: But the

*colla voce.*



graveyard lies be - tween, Mary, And my step might break your rest,..... For I've

laid you darling down to sleep, With your baby on your breast,..... For I've

laid you darling down to sleep, With your ba-by on your breast.....

I'm

very lonely now, Mary, For the poor make no new friends, ..... But

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "very lonely now, Mary, For the poor make no new friends, ..... But". The piano part features a steady accompaniment with chords and moving lines in both hands.

Oh! they love them better far, The few our fa - - ther sends! ..... And

The second system of the musical score. The vocal line continues with the lyrics: "Oh! they love them better far, The few our fa - - ther sends! ..... And". The piano accompaniment continues with similar harmonic support.

you were all I had, Mary, My blessing and my pride: ..... There's

The third system of the musical score. The vocal line continues with the lyrics: "you were all I had, Mary, My blessing and my pride: ..... There's". The piano accompaniment continues with similar harmonic support.

nothing left to care for now, Since my poor Ma - ry died, ..... There's

The fourth system of the musical score. The vocal line concludes with the lyrics: "nothing left to care for now, Since my poor Ma - ry died, ..... There's". The piano accompaniment concludes with a final chord. A piano (*p*) dynamic marking is visible at the start of the piano part in this system.

nothing left to care for now, Since my poor Ma-ry died! .....

The remaining stanzas may be sung to the accompaniment of the fourth.

5.

Your's was the brave good heart, Mary,  
That still kept hoping on,  
When the trust in God had left my soul,  
And my arm's young strength had gone;  
There was comfort ever on your lip,  
And the kind look on your brow;  
I bless you for that same, Mary,  
Though you can't hear me now.

6.

I thank you for that patient smile,  
When your heart was fit to break,  
When the hunger pain was gnawing there,  
And you hid it, for my sake,  
I bless you for the pleasant word,  
When your heart was sad and sore;  
Oh I'm thankful you are gone, Mary,  
Where grief can't reach you more.

7.

I'm bidding you a long farewell,  
My Mary, kind and true,  
But I'll not forget you darling,  
In the land I'm going to,  
They say there's bread and work for all,  
And the sun shines always there;  
But I'll not forget old Ireland,  
Where it fifty times as fair.

8.

And often in those grand old woods,  
I'll sit and shut my eyes,  
And my heart will travel back again,  
To the place where Mary lies,  
And I'll think I see the little stile,  
Where we sat side by side;  
And the springing corn, and the bright Maymorn,  
When first you were my bride.



# THE DULCIANA

## A COLLECTION OF FAVORITE DUETS.

A, B, C,.....	PARRY.	50
Ah! could I teach the Nightingale,.....	KELLER.	40
All's Well,.....	BRABAM.	35
Alpine Echo,.....	WEERLIN.	35
Are there Tidings,.....	BISHOP.	25
As it fell upon a Day,.....	BISHOP.	40
Blow, gentle Gales,.....	BISHOP.	40
Bridesmaid's (The) Duet,.....	"MARIA PADILLA."	40
Children, pray this love to Cherish,.....	SPOHR.	50
Bear Native Land,.....	G. LINLEY.	35
Down the Dark Waters,.....	JEFFRIES.	35
Excelsior,.....	BALFE.	75
Fading of the Flowers,.....	G. LINLEY.	35
Flow Gently, Dera,.....	J. PARRY.	50
From our Merry Swiss Home,.....	C. W. GLOVER.	50
Gaffer Gray,.....	MARSHALL.	35
Gondolier's Evening Song,.....	BLOCKLEY.	35
Go thou and Dream,.....	T. MOORE.	25
Go where the Water glideth,.....	LEE.	35
Happy Home of my Childhood,.....	GEO. HOOD.	35
Hark! 'tis the Vesper Bell,.....	BLOCKLEY.	50
Holy Mother, Guide his Footsteps,.....	"MARITANA."	40
Home, Home, I Love Thee,.....	TURNER.	35
How Beautiful is Night,.....	RICHARDS.	60
I know a bank whereon the wild thyme,.....	HORN.	40
I ne'er will forsake Thee,.....	GOSDEN.	25
I Sing because I love to sing,.....	PINSUTI.	50
In my gallant Barque,.....	BARNETT.	25
I've Wandered in Dreams,.....	WADE.	40
Larboard Watch,.....	WILLIAMS.	40
Last Link is Broken,.....	CLIFTON.	35
Leaf and Fountain,.....	BISROP.	35
Let thine Eyes on mine,.....	"CINDERELLA."	35
Light may the Boat row,.....	WATSON.	35
Listen to me, (Cachucha),.....		40
List to the Convent Bells,.....	BLOCKLEY.	35
Make me no gaudy Chaplet,.....	PHILLIPS.	40
Munly Heart,.....		35

Mariner Loves o'er the Water,.....	LEE.	40
Matrimonial Sweets,.....	FREEMAN.	35
Messenger Bird,.....	MRS. HERMANS.	35
Messenger (The) Swallow,.....	BLOCKLEY.	40
Mild as the Moonbeams,.....	TORP.	35
Minute Gun at Sea,.....	KING.	35
Moonlight, Music, Love and Flowers,.....	BARNETT.	40
Mr. and Mrs. Thompson,.....	ANSDALE.	60
Music at Nightfall,.....	NELSON.	50
Music of the Waves,.....	C. W. GLOVER.	35
My pretty Page,.....	BISHOP.	40
Not or will you not Bless,.....	NELSON.	35
Now the Wind is blow'g,.....	"CINDERELLA"	40
O Boatman row me,.....	WHITE.	35
O Leave me to thy Sorrow,.....	STEVENSON.	35
O Moments of Pleasure,.....	MOZART.	35
Our Sunny Land,.....	MUHLNFELDT.	60
Our Way across the Sea,.....	SWISS AIR.	35
Parting; or Poor Bessy,.....	HODSON.	35
Rome, Rome, thou art no more,.....	JARVIS.	35
Row gently here,.....	BISHOP.	25
Roy's Wife of Aldivalloch,.....	SCOTCH.	25
Siar of the Evening,.....	TUCKER.	40
Summer, art thou coming?.....	BLOCKLEY.	50
Sunbeam of Summer,.....	BELLINI.	40
Sweetly the merry Marriage Bells,.....		35
Switzer's Song of Home,.....	MOSCHELES.	25
Tea and Turn Out,.....	BLEWITT.	40
Though the Rose be thy favorite Flower,.....	KNIGHT.	35
Though you leave me now in Sorrow,.....		25
Way (The) to be Happy,.....	GUYLOTT.	40
We are Wand'ring o'er the Mountains,.....	WALLACE.	40
What Fairy-like Music,.....	DE PINNA.	35
When a little Farm we keep,.....	MAZZINGHI.	40
When Night comes o'er the Plain,.....	NELSON.	40
When Twilight is stealing,.....	WHITE.	40
Wild old Woods,.....	CROSBY.	35

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# THE LARBOARD WATCH.

DUETT.

T. WILLIAMS.

**PIANO.** *ANDANTE.*

The musical score is written for piano and dulciana. It begins with a piano introduction in G major, 2/4 time, marked 'ANDANTE.' The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The dulciana part enters with a similar accompaniment. The vocal parts enter with the lyrics: 'At drea-ry midnight's cheerless hour, De-sert - ed e'en by Cynthia's beams, when'. The piano part continues with a melodic line, and the dulciana part provides a harmonic accompaniment. The vocal parts continue with the lyrics: 'tem - pests beat and tor - rents pour, And twinkling stars no long - er gleam;'. The piano part features a melodic line, and the dulciana part provides a harmonic accompaniment.

At drea-ry midnight's cheerless hour, De-sert - ed e'en by Cynthia's beams, when

At drea-ry midnight's cheerless hour, De-sert - ed e'en by Cynthia's beams, when

tem - pests beat and tor - rents pour, And twinkling stars no long - er gleam ;

tem - pests beat and tor - rents pour, And twinkling stars no long - er gleam ;

THE DULCIANA.

The wearied sail-or, spent with toil, And still the lengthen'd  
Clings firm-ly to the weather shrouds,

*p* *Dolce.*

hour to guile, Sings, as he views the gath-'ring clouds,  
And still the lengthen'd hour to guile,

*tr* *tr* *Dolce.*

Sings as he views the gath-'ring clouds, Lar-board Watch a-hoy!  
Sings as he views the gath-'ring clouds,

*f Ad lib.* *f*

## Poco Allegretto e Animato.

Lar - board Watch a - hoy! But who can speak the joy he feels, while o'er the

Lar - board Watch a - hoy! But who can speak the joy he feels, while o'er the

*f* Animato.

foam his vessel reels, And his tir'd eye - lids slumb'ring fall, he rouses at the welcome

foam his vessel reels, And his tir'd eye - lids slumb'ring fall, he rouses at the welcome

Ritard. A Tempo.

call of Lar - board Watch a - hoy! Lar - board Watch, Lar - board Watch,

call of Lar - board Watch a - hoy! Lar - board Watch, Lar - board Watch,

*f* *pp*

Adagio ad lib.

Lar - board Watch a - hoy! FINE.

Lar - board Watch a - hoy! FINE.

*pp* *f*

A little Faster.

With anxious care he eyes each wave, That swelling threatens to o'erwhelm, And his storm beat - en

With anxious care he eyes each wave, That swelling threatens to o'erwhelm, And his storm beat - en

bark to save, Directs with skill the faithful helm; With joy he drinks the cheering grog,

bark to save, Directs with skill the faithful helm; 'Mid

With joy he heaves the reel - ing log,  
 storms that bel - low loud and hoarse, With joy he heaves the

**Andantino.**

And marks the lee - way and the course, Marks the lee - way  
 reel - ing log, Marks the lee - way

**Delce.**

and the course, **f** Lar - board Watch a - hoy! Lar - board Watch a - hoy!  
 and the course, Lar - board Watch a - hoy!

**f**

# SONGS FOR BASS VOICE.

**SONG OF THE SEA.** M. P. Eayrs. Price 40 cents.

*mf Andante*

Back - ward and for - ward, un - der the moon,

Copyright, 1876, by O. DITSON & Co.

**THREE HORSEMEN.** Trans. by E. L. W. C. C. Stearns. Price 60 cents.

*Allegro ma non troppo.*

Three horse-men halted the inn be-fore, Three horse-men entered the oa-ken door, And loud - ly call'd for the wel-come cheer,

Copyright, 1885, by OLIVER DITSON & Co.

**MURMURING VOICE OF THE DEEP.** Louis C. Elson. Price 30 cents.

*Moderato.*

The Ocean sings its song As the wild waves beat on the shore, A song that is deep and sad, And it sings it o'er and o'er.

Copyright, 1875, by O. DITSON & Co.

**THE FLOWER MAY HIDE ITS LOVELY FACE.** Geo. L. Osgood Price 35 cents.

*mf dolce. legato. ares.*

The flow'r may hide its love - ly face A-mid the tangled meadow grass - es. It can - not hide its fragrance there,

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**A SONG OF REST.** F. W. Batchelder. Price 35 cents.

*lento. mf dim. e rit. a tempo. rit. cello voce*

O weary hands that all the day . . . Were set to labor hard and long, . . . Now soft-ly fall the shadows gray, The bells are rung for even song.

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1. <i>Let me dream again (C)</i> .....	Sullivan	3½	2. <i>Speak to me (A)</i> .....	Campana	2½
3. <i>Let me dream again (F♯)</i> .....	Sullivan	3½	4. <i>Bells of St. Ethelred (C)</i> .....	Barnby	5
5.			6.		
7.			8.		
9.			10.		
11.			12.		
13.			14.		
15.			16.		
17.			18.		
19.			20.		
21.			22.		
23.			24.		
25.			26.		
27.			28.		
29.			30.		
31.			32.		
33.			34.		
35.			36.		
37.			38.		
39.			40.		
41.			42.		
43.			44.		
45.			46.		
47.			48.		
49.			50.		



... ..

• • • • •

# LET ME DREAM AGAIN.

3

Words by  
B. C. STEPHENSON.

(For ALTO or BASS.)

Music by  
ARTHUR SULLIVAN.

*Andante espressivo.*

PIANO.

VOICE.

1. The sun is set - ting and the hour is  
2. The clock is strik - ing in the bel - - fry

late, Once more I stand be-side the wick - - et gate, The  
tower, And warns us of the ev - er fleet - - ing hour, But

bells are ring-ing out the dy - - ing day, The  
nei - - ther heeds the time which on - - ward glides, For

chil - - dren sing - ing on their home - - ward way, And  
time may pass a - way but love a - bides. I

*cresc:* he is whisp' - ring words of sweet in - tent, While  
feel his kiss - es on my fe - - ver'd brow, *dim:*

*p* I, half doubt - ing, whis - - per a con - sent.  
If we must part,.... ah! why should it be now? *rall:*

*un poco più lento.* *pp* Is this a dream? then wa - king would be

pain, Oh! do not wake me, let me dream a -

gain. Is this a dream? then wa - king would be

*cresc:* *cresc:*

pain, Oh! do not wake me, do not

*f* *ff*

wake..... me,.... let me dream a - gain.

*appassionato. ad lib:* *con forza.*

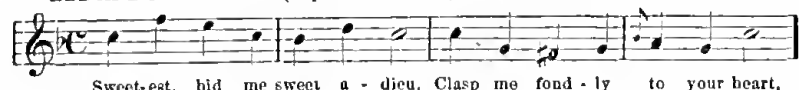
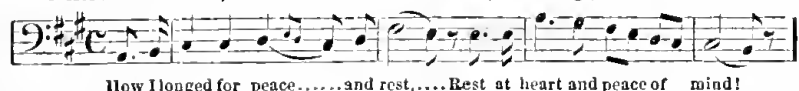
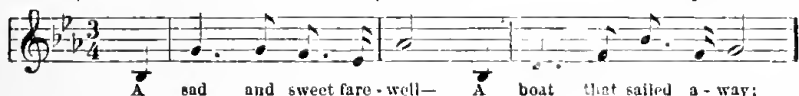
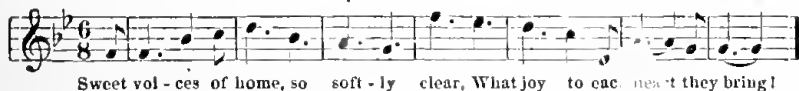
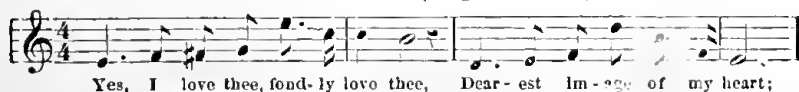
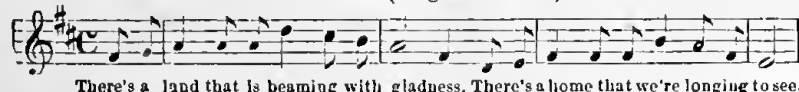
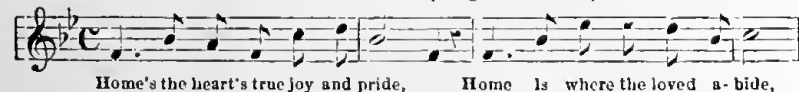
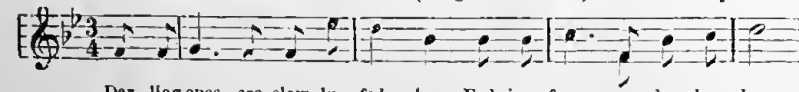
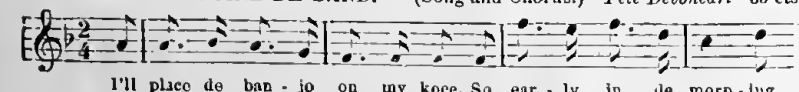
*sf sf sf sf*

# Popular Songs and Ballads

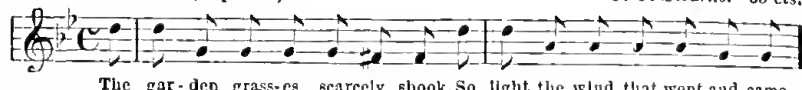
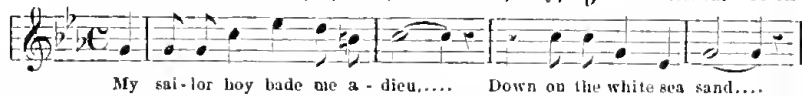
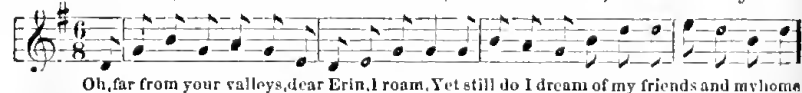
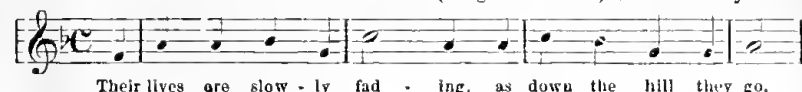
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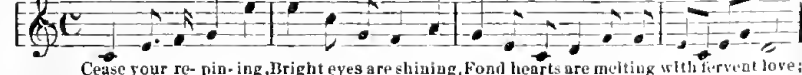
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To Miss Ione Burke.

# THE COLLEEN BAWN

"Limerick is Beautiful!"

*Originally sung (in N.Y.)*

*with Immense Success*



*Words by Dion Boucicault Esq*

*Arranged by Frank Drew Esq*

## MR. DAN BRYANT

In his great Character of

## Myles Na Coppaleen

NEW YORK,

Published by W<sup>m</sup> A. POND & C<sup>o</sup> 547 Broadway.





# LIMERICK IS BEAUTIFUL

Words by DION BOURCICAULT.

Arranged by D. ANGELO.

*Allegretto.*

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one flat. The time signature is 6/8. The music is in a simple, rhythmic style, with the right hand playing chords and the left hand playing a steady eighth-note pattern.

The first system of the song features two vocal parts and piano accompaniment. The vocal parts are written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are as follows:

1. Oh, Limerick it is beau-ti-ful, as ev-ry bo-dy knows, The  
 2. Oh, if I was the Em-pe-ror of Russia to com-mand, Or,

The second system of the song continues the vocal parts and piano accompaniment. The lyrics are as follows:

riv-er Shan-nou full of fish be-side that ci-ty flows; 'Tis  
 Ju-lins Car-sar, or the Lord Lieu-ten-ant of the land, I'd

The third system of the song concludes the vocal parts and piano accompaniment. The lyrics are as follows:

not the riv-er nor the fish that weighs up-on me mind, Nor  
 give me goold and sil-ver plate, like-wise me ar-my: The



wid the town of Lim - er - ick I've a - ny fault to find!  
Horse Guards, the Ri - fles, and the Roy - al Ar - till - le - ry—

*meno mosso.*  
Oh the girl I love is  
I'd give the crown, from  
*p*

beau - ti - ful she's bright-eyed as the fawn, She lives at Gar - ry -  
off me head, me peo - ple on their knee, I'd give me fleet of  
*p*

- owen and she's call'd the Col - leen Bawn:— And proud - ly as that  
sailing ships up - on the bri - ny sea; A beg - gar I would

riv - er flows be - side that great ci - ty, Still proud - er and with -  
 go to rest to rise at ear - ly dawn If by me side, just

- out a smile that col - leen goes by me; Oh hone, Oh  
 as a bride, I'd find the Col - leen Bawn; Oh how, Oh

hone, Oh, Limerick it is beau - ti - ful as ev - ry - bo - dy  
 hone, Oh Ei - ley your me dar : tin A - cush - la Gram - a -

knows!  
 - cree!



# Hawthorne Ballads.

A SELECTION OF BEAUTIFUL BALLADS,

ARRANGED FOR THE PIANO,

PIANO.



BY ALICE HAWTHORNE.

GUITAR.



No.

1. Listen to the Mooking Bird.
2. Song of the Farmer.
3. Mercy's Dream.
4. Cast thy Bread upon the Waters.
5. Why Ask if I Remember Thee?
6. I Set my Heart upon a Flower.
7. Motherless Kate.
8. Chimes of the Monastery.
9. Happiness of Home.
10. My Early Fireside.
11. To Him that Giveth let us Sing.
12. Golden Moon.
13. Dreams that Charm'd Me when a Child.
14. This Land of Ours.
15. Love of One Fond Heart.
16. Pet of the Cradle.
17. Come, Gather round the Hearth.
18. Days gone by.
19. Rebecca at the Well.
20. How Sweet are the Roses.
21. My Cottage Home.
22. Let us Live with a Hope.
23. Am I not True to Thee?
24. Only a Child.
25. Fond Moments of my Childhood.

No.

26. What is Home without a Mother?
27. Jenny, Darling Jenny.
28. New Friends, True Friends.
29. Gentle Maggie.
30. Flower Fadeth.
31. Heart's Mission.
32. What shall I Offer Thee?
33. Bid me Good-bye; or, The Soldier's Farewell.
34. Our Good Old Friends.
35. Cosy Nook.
36. My Mother's Kiss.
37. As Dear To-Day as Ever.
38. Friend of My Heart.
- 39.
- 40.
- 41.
- 42.
- 43.
- 44.
- 45.
- 46.
- 47.
- 48.
- 49.
- 50.

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# LISTEN TO THE MOCKING BIRD.

BY

ALICE HAWTHORNE.

AUTHOR OF

Why Ask if I Remember Thee?  
Fond Moments of my Childhood.

Only a Child!  
Am I not True to Thee? &c.

MODERATO.



3. When the charms of spring a - wa - ken, . . . . . a - wa - ken, . . . . . a - wa - ken, . . . . . Who's the

VOICE.

1. I'm dream - ing now of Hal - ly, . . . . . sweet Hal - ly, . . . . . sweet Hal - ly, . . . . . I'm  
 2. Ah! well I yet re - mem - ber, . . . . . re - mem - ber, . . . . . re - mem - ber, . . . . . Ah!

PIANO.

charms of spring a - wa - ken, . . . . . And the mock - ing bird is sing - ing on the bough, I

dream - ing now of Hal - ly, . . . . . For the thought of her is one that ne - ver dies; She's  
 well I yet re - mem - ber, . . . . . When we ga - ther'd in the cot - ton side by side; 'Twas

feel like one for - sak - en, . . . . . for - sak - en, . . . . . for - sak - en, . . . . . I

sleep - ing in the val - ley, . . . . . the val - ley, . . . . . the val - ley, . . . . . She's  
 in the mild Sep - tem - ber, . . . . . Sep - tem - ber, . . . . . Sep - tem - ber, . . . . . 'Twas

feel like one for - sak - en, . . . . . Since my Hal - ly is no long - er with me now. . . . .

sleep - ing in the val - ley, . . . . . And the mock - ing bird is sing - ing where she lies. . . . .  
 in the mild Sep - tem - ber, . . . . . And the mock - ing bird was sing - ing far and wide. . . . .

Listen to the Mocking Bird.

## CHORUS.

SOLO

PIANO.

Listen to the mocking bird, Listen to the mocking bird, The mocking bird still sing-ing o'er her

grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weeping willows wave.

## QUARTETTE.

AIR.

Listen to the mock-ing bird, Listen to the mock-ing bird, The mock-ing bird still sing-ing o'er her

ALTO.

TENOR.

Listen to the mock-ing bird, Listen to the mock-ing bird, The mock-ing bird still sing-ing o'er her

BASS.

8va.....

PIANO.

Listen to the Mocking Bird.



grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weep-ing wil-lows wave.

grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weep-ing wil-lows wave.

8va.....

This system contains the first two staves of the vocal melody and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef, both with a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the left hand and a more complex melody in the right hand.

This system contains the third and fourth staves of the piano accompaniment. The right-hand staff continues the melody from the previous system, and the left-hand staff continues the eighth-note accompaniment.

8va.....

This system contains the fifth and sixth staves of the piano accompaniment. The right-hand staff features a trill (tr) on the final note of the previous system. The left-hand staff continues the eighth-note accompaniment.

8va.....

This system contains the seventh and eighth staves of the piano accompaniment. The right-hand staff continues the melody, and the left-hand staff continues the eighth-note accompaniment.

Listen to the Mocking Bird.



# A LIST OF SONGS, WALTZES, POLKAS, MARCHES, &c.

EMBELLISHED WITH HANDSOME LITHOGRAPHS,

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LEE & WALKER,

NO. 722 Chestnut Street, Philadelphia.

## SONGS.

\*American Flag. Words by Drake, Music by Bellini, 40  
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F. Burgmuller, 25  
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W. Fisher, 25  
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Columbia Quickstep, 25  
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Tom Pouce Quadrille, 25  
\*Prince of Wales Quadrille, (4 hands), 50  
\*Zouave Parade March, (4 hands), 40

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Words by G. CLINTON BINGHAM.

Music by J. L. MOLLOY.

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By the Sad Sea Waves.  
Comin' Thro' the Rye.  
Comrades.  
Dear Little Shamrock.  
Flee us a Bird.  
Golden Harvester, from Opera of "La Cigale."  
Hi-Tiddle-De-De.  
Home, Sweet Home.  
I Dreamt I Dwelt in Marble Halls.  
In the Gloaming.  
I've Worked Eight Hours This Day.  
Larboard Watch.  
Last Night (Schusucht).  
Last Ruse of Summer.  
List to Me, Mother Dear, from Opera of "La Cigale."  
Let Me Dream Again.  
Lost Chord.  
Love's Old Sweet Song.  
"Lullaby" from the Opera of "Erminie."  
Maid of the Mill.  
Mary and John.  
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Nancy Lee.  
Only To-Night.  
Our Jack's Come Home To-day.  
Playmates.  
Queen of My Heart.  
Robin Adair.  
Rocked in the Cradle of the Deep.  
Sailing.  
Sweethearts and Wives.  
Take Back the Heart.  
Ta-ra-ra Boom-de-ay.  
The Bashful Suitor, from Opera of "La Cigale."  
The Difference in the Morning.  
The Garden of Sleep.  
The Heart Bowed Down.  
The Old Arm Chair.  
The Old Sexton.  
Then You'll Remember Me.  
Then You Wink the Other Eye.  
Thine Eyes so Blue and Tender.  
'Tis Not True.  
'Twixt Love and Duty.  
Warrior Bold.  
When the Swallows Homeward Fly.  
'Wh'le and Wait for Katie.

# LOVE'S OLD SWEET SONG.

Words by G. CLINTON BINGHAM.

Music by J. L. MOLLOY.

*Andante con moto.*

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 3/4 time, marked 'Andante con moto.' The piano part features a flowing melody in the right hand and a supporting bass line in the left hand, with several 'Ped.' (pedal) markings. The tempo changes to 'rit.' (ritardando) and then 'a tempo.' The vocal melody enters with the lyrics 'Once in the dear dead days be-yond re-call,'. The piano accompaniment continues with a steady rhythm. The lyrics continue: 'When on the world the mists be-gan to fall, Out of the dreams that rose in hap-py throng, Low in our hearts love sang an old sweet song; And in the dusk where fell the fire-light gleam, Soft-ly it wove it-self in-to our dream.' The score concludes with a final piano flourish and a 'rit.' marking.

*rit. a tempo.*

Ped. Ped. Ped. Ped.

Once in the dear dead days be-yond re-call,

When on the world the mists be-gan to fall, Out of the dreams that rose in hap-py throng, Low in our hearts love sang an

old sweet song; And in the dusk where fell the fire-light gleam, Soft-ly it wove it-self in-to our dream.

*rit.*



*a tempo*

Just a song at twi - light, when the lights are low, And the flick - 'ring shad - ows

*p*

soft - ly come and go, Tho' the heart be wea - ry, sad the day and long,

*mf*

Still to use at twi - - light comes Love's old song, comes Love's old sweet song.

*f rit.*

*sempre Ped.*

*mf*

E - ven to-day we hear Love's song of yore, Deep in our hearts it dwells for - ev - er - more.

Love's Old Sweet Song.

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foot-steps may fal - ter, wea - ry grow the way, Still we can hear it at the close of day, So till the end, when

*mf* *p*

life's dim shadows fall, Love will be found the sweetest song of all. Just a song at twi light,

*a tempo.* *rit.* *p cantando.* *sempre. Ped.* *Ped.*

when the lights are low, And the flick - 'ring shad - ows soft - ly come and go,

*Ped.* *\* Ped.*

Tho' the heart be wea - ry, sad the day and long, Still to us at twi - light

*mf*

comes Love's old song, comes Love's old sweet song.....

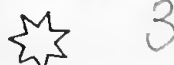
*ad lib.* *animato.* *rit.*

Love's Old Sweet Song.

THE

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AVE MARIA . . . . . Kucken. 3	Cherubini. 3	SERENADE TO IDA . . . . . W. Weingand. 3½
BENEATH THE EV'NING'S LAST SWEET SMILE . . . . .	Schubert. 3½	SONG OF SPRING . . . . . Mendelssohn. 3½
BIRDS BLITHE ARE SINGING . . . . . Lindblad. 3½		SONG OF NIGHT . . . . . Mendelssohn. 2½
BLUE EYES . . . . . Gumbert. 3½		SPEED MY BARK . . . . . Neukomm. 5
BRIGHTEST EYES . . . . . Stigelli. 3		STAR OF LOVE . . . . . Schuloff. 3½
CIRCLED ROUND WITH JASMINE SPRAY . . . . . Fesca. 3½		STAY WITH ME . . . . . F. Abt. 3½
COME TO ME, DEAREST MAIDEN . . . . . Meyerbeer. 3½		TEARS OF ANGUISH . . . . . A. Reichardt. 3½
COMFORT . . . . . Mendelssohn. 3½		THE BEGGAR CHILD . . . . . Gumbert. 3½
DEAR MAIDEN MINE . . . . . Kucken. 3½		THE GOLDEN STARS . . . . . A. Reichardt. 3½
DEEP GAZE TO GAZE . . . . . Wilhelm. 3½		THE LONG, LONG WEARY DAY . . . . . 3
DISTANT LAND . . . . . Henselt. 3½		THE MAID OF JUDAH . . . . . Kucken. 3½
HOW CAN I LEAVE THEE . . . . . Cramer. 3		THE MAY BREEZES . . . . . T. Kreipl. 3½
I DREAM, I DREAM OF THEE . . . . . F. Abt. 3½		THE SCARLET SARAFAN . . . . . Russian Air. 3½
IN A DISTANT LAND . . . . . Mendelssohn. 2½		THE STANDARD WATCH . . . . . Lindpaintner. 3½
IRENE (Ob ich dich liebe, frage) . . . . . Abt. 3		THE TEAR . . . . . Kucken. 3½
JEWISH MAIDEN . . . . . Kucken. 3		THE TEAR . . . . . Gumbert. 3½
LAKE (THE) (Der See) . . . . . Niedermeyer. 3½		THE THREE STUDENTS . . . . . Speier. 5
LEAVING HOME . . . . . Tyrolean Air. 3½		THERE BLOOMS A BONNIE FLOWERET . . . . . Sponholtz. 3½
LITTLE HANS . . . . . Curschman. 3½		THOU ART GONE FAR AWAY . . . . . Truhn. 3½
LOVING, I THINK OF THEE . . . . . Krebs. 3½		THOU ART SO NEAR. (In E flat or F.) . . . . . A. Reichardt. 4
MOORISH SERENADE . . . . . Kucken. 3½		THOU LOVELY ANGEL MINE . . . . . Fischer. 3½
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# LOVE'S REQUEST.

(LIEBES BITTE.)

English version by C. CLARK.

Music by A. REICHARDT.

Germania.

*Cantabile.*

*con espress.*

PIANO.

1. } Now the  
Wie die  
2. } Can'st thou  
Hab' ge-

day is slowly waning; Evening breezes soft-ly, soft-ly moan Wilt thou  
Blüm - lein draussen flat - tern In der A - bend - luf - - - te weh'n Und du  
thus unmov'd behold me, Still untouch'd by love by love so deep! Nay, thine  
liebt dich oh - ne En - de Hab' dir nie ein Leid . . . . ge - than Und du

ne'er heed my com-plain - ing! Can'st thou leave me thus a - lone! Stay with  
willst mir's Herz ver - bit - tern, Und du willst schon wie - der geh'n Bleib bei  
arms - more closely fold me, And thine eyes be - gin to weep Stay with  
drückst mir still die Hän - de Und du fängst zu wei - nen an Wei - nen .



*un poco ritard.**un poco*

me, my darling, stay, And like a dream thy life shall pass a - way. Stay with  
 mir und geh' nicht fort In meinem Her - zen ist der schön - ste Ort. Bleib bei  
 me, my darling, stay, And like a dream thy life shall pass a - way. Stay with.  
 nicht und geh' nicht fort In meinem Herzen ist der schön - ste Ort. Wei - ne

*p**ritard colla voce**un poco**più cres.**cres - cen - do.**f*

me, my darling, stay, And like a dream thy life shall pass a - way, . . . . . like a  
 mir und geh' nicht fort In meinem Herzen ist der schönste Ort . . . . . der  
 me, my dar - ling stay, And like a dream thy life shall pass a - way, . . . . . like a  
 nicht und geh' nicht fort In meinem Herzen ist der schönste Ort . . . . . der

*più cres.**cres - cen - do.**f*

dream shall pass a - way.

schönste, der schön - ste Ort.

dream shall pass a - way.

schönste, der schön - ste Ort.

*poco animato.*

5

No regret... shall'erat tend thee, Ne'er shall sorrow dim thine eye, 'Gainst the  
Oh da drau - ssen in der Fer - ne Sind die Men - schen nicht so gut, Und ich

*rallent.*

*cres - cen - do.*

*pp ritard.*

world's alarms to fend thee, Gladly, proudly will I die... Stay with  
gäb' furdich so ger - ne Mein Le - ben und mein Blut... Bleib bei

*pp molto ritard.*

me then darling stay, And like a dream thy life shall pass a - way. Stay with me, my darling,  
mir und geh' nicht fort, In meinem Herzen ist der schön - ste Ort. Bleib bei mir und geh' nicht

*pp tremolo.*

stay, And like a dream thy life shall pass a - way. shall pass... a - way...  
fort, In meinem Her - zen ist der schönste Ort, der schön - ste Ort...

*cres. molto.*

*f*

*f*

*cres.*

*f*

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"For I am old, aged and grey,  
Children of time, I am passing away."
- Bradley Clay.** Ballad. J. C. Johnson. 30  
"When the daylight died away,  
Died the life of Bradley Clay.  
When the moon climbed up the hill  
Climbed his spirit higher still.  
Knapsack he had laid aside  
For a state beatified.  
He was at the tattoo blown  
By the bugles round the throne.  
Far beyond this earth's control,  
Where archangel's call the roll."
- Bury me at Sunset.** A Soldier's Last Request. Frank Wilder. 30
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"I have heard sweet music stealing,  
Itound about me as I lay,  
Like the songs of angels singing  
From the bright land far away."
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Near the spot where I sat and cried,  
'Tis the lot where the old folks toiled and lived,  
And the cot where the old folks died."
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"Come, O, come, buy my flowers, they are fragrant and fair,  
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And sweet with the breath of the pure morning air,  
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"In the lonely, quiet chamber  
There's an empty cradle bed,  
With a print upon the pillow,  
Of a baby's shining head ;  
'Tis a fair and dainty cradle,  
Downy soft with pillows white,  
But within the blanket folded,  
Lies no little form to-night."
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Now thou tread'st the heavenly shore,  
Little fairy, blue-eyed Carrie,  
With the loved ones gone before."
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- Move my Arm Chair, Dearest Mother.** Ballad. F. Wilmarth. 30  
"Move my arm chair, dearest mother,  
In the sunshine, bright and strong,  
For this world is fading, mother,  
I shall not be with you long."
- O, Could I See my Father.** The Soldier's Last Words. Song & Chorus. J. W. Turner. 30
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The Shamrock is forbid by law, to grow on Irish ground."
- When you and I were Soldier Boys.** Clark. 30  
"O, the stormy times we knew  
In our suit of army blue  
When you and I were soldier boys, together Will."
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- The Colonel from Constantinople.** As Sung by the Florences. 40  
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And listen to my tale of woe,  
'Though I promise not to bore you."
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That one could name or call,  
But until this none has been wrote  
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"The men I'll tease myself to please,  
My mother did so before me."  
"We'll wed and kiss, what harm is this,  
My mother did so before me."
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- O. My Heart goes Pit-a-Pat.** Song and Duet sung in the "Naiad Queen." 30  
"O, my heart goes pit-a-pat,  
O, my brain goes whirling,  
And my brow throbs rub-a-dub,  
That's my case precisely, O."
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German version by  
HEINRICH KOEKE.

(MEZZO SOPRANO or BARITONE.) HARRY ROWE SHELLEY.

Andantino con moto.

PIANO.

*mf*

*p*  
The sun's last ray is gone, — And dus-ky twi-light steals up -  
Der Son - ne letz-ter Strahl — Durch Laub und Zwei-ge zit - tert

*p colla voce.*

on me; The vil - lage lights are lit, And all is still-ness  
wie - der; Auf Flu - ren, Berg und Thal, Die Dämm - 'rung sinkt her -

round me. The stars are wak-ing one by one To grace the beauteous  
nie - der; Und hoch im blau-en Ae-ther-meer, Die Ster- ne glän-zen

*pp*

scene.  
hehr.

O come to me, my love, — O come to me, my  
O komm Ge-lieb-te komm — zu mir, mein gan-zes

*ten.* *pp*

love, — My heart throbs for thee, for thee, and thee a-lone; O  
Seh-nen Nur dir gilt al-lein, Ach komm, ich har-re dein; O

speed the lingering hours — And has-ten, sweet, thy com-ing; My  
Hol-de zög-re nicht, — mich end-lich zu be-glü-cken, Mein

*f* *rit.*

soul in an-guish yearns for thee, O come to me, my love.  
Herz in ban-ger Sehn-sucht schlägt, Ge-lieb-te komm zu mir.

*a tempo.* *mf*



*p*

Last  
Letzt'

night I dream'd of thee, — A dream so sweet and yet so fleeting, A -  
Nacht träumt'ich von dir, „Doch ach, der Traum war schnell ent-schwunden,“ Du

gain thou wert with me. With rap - ture I em - braced thee, O  
sah'st in's Ant - litz mir, ich hielt dich fest um - schlun - gen; Dann

*molto rit.* *a tempo.*

why did I from that dream awake, To hear a - gain that last "good bye."  
sah ich dich wei - nend von mir geh'n, Dein Mund sprach leis: „Auf Wie - der - sehn.“

*molto rit.* *pp a tempo.*



*pp*

O come to me, my love, — O come to me, my love, — My  
 O komm Ge-lieb-te komm — zu mir, meingan-zes Seh-nen Nur

*p* *ten.* *pp*

heart throbs for thee, for thee, and thee a-lone; O speed the lingering  
 dir gilt al-lein Ach komm ich har-re dein; O Hol-de zög-re

hours — And has-ten, sweet, thy com-ing; My soul in an-guish  
 nicht — mich end-lich zu be-glü-cken; Mein Herz in ban-ger

yearns for thee, O come to me, O come, my love. —  
 Sehnsucht schlägt, Ge-lieb-te komm, o komm zu mir.

*rit.* *f a tempo.* *p*

*rit.* *con s.*

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" " The Palm Trees.  
" " Safe fixed on high.  
**Gounod, Ch.**, Adore and be still.  
" " Forever with the Lord.  
" " Glory to Thee my God this Night.  
" " Jesus of Nazareth.  
" " Noël.  
" " The King of Love my Shepherd is.  
" " There is a green Hill far away.  
" " Until the Day breaks.  
**Händel, G. F.**, Trust in the Lord.  
**Newell, G. B.**, Oh receive my Soul at last.  
**Parker, Henry**, Jerusalem.  
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**Vogrich, M.**, As o'er the Past my Memory strays.

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**Buck, Dudley**, Fear not ye, o Israel.  
" " One sweetly solemn thought.  
**Harriss, Ch. A. E.**, I heard the voice of Jesus say.  
**Nevin, Ethelbert**, Jesu, Jesu, miserere.  
" " Geo. B., Shepherd of Israel.  
**Plinsuti, Ciro**, I will give you rest.  
**Randegger, A.**, Save me, o God.  
**Rees, Wm.**, Jesus, lover of my soul.  
" " Star of Bethlehem.  
**Rodney, Paul**, Emmanuel.  
" " Zion.  
**Saint-Snens, C.**, Thou, o Lord, art my Protector.  
**Schilling, Fred.**, Come, holy Spirit.  
**Schnecker, P. A.**, Not every one that saith.  
**Shelley, Harry Rowe**, Abide with me.  
**Shepperd, Frank N.**, Lead, kindly Light.  
" " The Shadows of the Evening Hours.  
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**Mozart, W. A.**, To Scenes of Peace retiring. In  
diesen heil'gen Hallen.  
" " O Isis and Osiris. O Isis und Osiris.  
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Grenadiere.  
" " I ne'er comolain. Ich grolle nicht.  
**Vogrich, M.**, The Clover-blossoms kiss thy Feet.  
" " Thy true Heart.

### Vol. II.

**Brüll, Ignaz**, How times have changed. Wie anders  
war es.  
**Carlssimi, G.**, Victorious my heart is. Vittoria mio core.  
**Graben-Hoffmann**, I at thy feet would fain be lying.  
Zu deinen Füßen möcht' ich  
liegen.  
**Gumbert, Ferd.**, The Pirate. Der Seeräuber.  
**Hutton, J. L.**, Simon the Cellarer.  
**King, Oliver**, Israel.  
**Kreutzer, C.**, What noble joys a hunter's life. Ein  
Schütz' bin ich.  
**Lassen, Ed.**, Greeting. Grüßen.  
" " The captive admiral. Der gefangene  
Admiral.  
**Mattel, Tito**, My native Land. Patria.  
**Mendelssohn-Bartholdy**, Show me, Almighty. Gott  
sei mir gnädig.  
**Meyerbeer, G.**, Song of the Trappist. Cantique du  
Trappiste.  
**Plinsuti, Ciro**, Bedouin Love-song.  
**Randegger, A.**, The Goldbeater.  
**Reissiger, F. Aug.**, The Silesian Toper and the Devil.  
Der schlesische Zecher uod der  
Teufel.  
**Schäffer, A.**, The jolly friar. Das Pfaffen.  
**Vogrich, Max**, I love but thee.  
" " Poor wounded heart.  
**Watson, Mich.**, Anchored.  
" " Thy Sentinel am I.  
**Widor, Ch. M.**, Invocation. Invocation.

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6. "Dort in den Weiden."—"There 'mong the willows."—"La belle fille aux yeux  
d'azur."



# LOVE'S WHISPERS



SERENADE.



*Words by*

GEO. L. OSGOOD



*Music by*

WM. C. RICHARDSON.



3½

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# LOVE'S WHISPERS.

Words by Geo. L. Osgood.

Music by Wm. C. Richardson.

Moderato.

*p*

Soft and low my songs are fall-ing

*legato.*

*p*

*p*

*p*

On the mid - night air,

By the qui - et

*sf*

*p*

grove I am call - ing— Dar - ling, dost not hear?

*cresc.*

*con affetto.*

And the boughs are light-ly sway-ing, In the starlight clear;

*tranquillo.*

No be-tray-ers us way-lay-ing, Lov'd one, have no fear!

And the nightin -

*a tempo.*

*rinforz.*

- gales are call - ing, Call - ing, love, to thee! Hear - est thou their

soft complain-ing, Plead-ing, love, for me? Calm the doubts thy

heart en- twin-ing, Come, for I am near! How my heart for

thee is yearn-ing! Dearest, hear my pray'r!



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